

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

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PICASSO: MASTER PRINTMAKER OPENS AT MUSEUM OF MODERN ART

As a celebration of one facet of Picasso's genius, The Museum of Modern Art will present PICASSO: MASTER PRINTMAKER, the largest print show ever assembled by the Museum, from October 14 through November 29, 1970. Directed by Riva Castleman, Associate Curator, Prints and Illustrated Books, PICASSO: MASTER PRINTMAKER will include the famous "347" series of etchings made in 1968. They are from the collection of the artist and have been lent through the courtesy of Galerie Louise Leiris, Paris. This showing of the "erotic prints," as they are popularly called, is the first on the East Coast.

In addition to the "347", the exhibition includes more than 200 etchings, woodcuts, color lithographs and linoleum cuts, ranging from the well-known Frugal Repast of 1904 to A Couple of Art Lovers III of 1966. Also on view will be 25 books illustrated by Picasso during a half century, from Max Jacob's Saint Matorel published in 1911 to Fernand Crommelynck's Le Cocu Magnifique published in 1968.

From March 16 to October 5, 1968, Picasso worked on the "347." The result celebrates the artist's will and zest for life. The theme of the "347" is one of playful eroticism with repeated references to Don Quixote, Rembrandt, and Velasquez and in fancy dress the artist, lover and model. Unselfconsciously, Picasso's subjects romp and play in scenes of abduction, seduction, tryst, and orgy. According to Miss Castleman, "The '347' deluge the viewer with a cascade of new and old themes, overwhelming in variety, technique and uncontrollable mischief." Perhaps Picasso is telling us, as one critic suggests "of the vital relationship between playfulness, sexual energy and the creative act."

(more)

Under the Museum auspices, the "347" have been shown in Tokyo and Los Angeles. The prints will continue to tour after the New York showing.

Commenting on the contents, Miss Castleman says, "It was thought that exhibiting the '347' in the context of Picasso's total output, would renew our understanding of the artist. We want to put his graphic works into perspective, to show the continuity of his subject matter, and the freedom with which he continues to explore the human drama."

Unusual works in the show include Picasso's first color prints, six aquatint portraits of Dora Maar which were meant to form part of his autobiography. A recently discovered portrait, Fernande Olivier, on loan from The Baltimore Museum of Art, will be on view. "Formerly described in much of the literature on Picasso as a drawing, it is now revealed to be in actuality a printed gem, and an important addition to our exhibition," says Miss Castleman. Also of special note in the exhibition are two unpublished Weeping Woman etchings from the "Guernica" studies.

The exhibition allows the viewer to examine some of the themes that Picasso used over and over again such as three female figures together, as in Three Women of 1922 to Rehearsal (1954); the sleeper watched which first appears in a 1921 lithograph and continues throughout his later work both as a woman watching another woman or the artist watching a woman sleep. A third theme, the confrontation of horse and bull culminates in Minotauromachy (1935), and is considered Picasso's most brilliant print.

The installation for PICASSO: MASTER PRINTMAKER was designed by Wilder Green, Director of the Exhibition Program, assisted by Howardena Pindell and Donna Stein, Curatorial Assistants.

Additional information available from Elizabeth Shaw, Director, Department of Public Information, or Diana Goldin, Coordinator of Press Services, The Museum of Modern Art, 11 West 53rd Street, New York, New York, 10019. (212) 956-7501 or 956-7297.

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Checklist
 PICASSO; MASTER PRINTMAKER
 October 14 - November 29, 1970

PRINTS

In the listing below dimensions given are plate or composition size, height preceding width. References cited:

- G - Geiser, Bernhard. Picasso Peintre-Graveur. V. 1-2 (1899-1934). Berne, 1933-1968.
- M - Murlot, Fernand. Picasso Lithographe. V. 1 (1919-1947) -4 (1956-1963). Monte-Carlo, André Sauret, 1949-1964.
- B - Bloch, Georges. Pablo Picasso Catalogue of the Printed Graphic Work 1904-1967. Berne, Kornfeld et Klipstein, 1968.

1. The Frugal Repast. (1904). Etching, 18 1/8 x 14 15/16". G.2,IIa. The Art Institute of Chicago, the Alfred Stieglitz Collection. 70.829.
2. The Frugal Repast. (1904). Etching, printed in color, 18 1/8 x 14 15/16". G.2,IIa. The Art Institute of Chicago, the Clarence Buckingham Collection. 70.830.
3. Bust of a Man. (February 1905). Drypoint, 4 3/4 x 3 9/16". G.5a. The Baltimore Museum of Art, the Cone Collection. 70.841.
4. The Two Acrobats. (March 1905). Drypoint, 4 3/4 x 3 9/16". G.6a. The Baltimore Museum of Art, the Cone Collection. 70.842.
5. Head of a Woman in Profile. (1905). Drypoint, 11 9/16 x 9 3/4". G.7a. The Museum of Modern Art, New York, the Lillie P. Bliss Collection. 94.34. (S-735).
6. The Acrobats. (1905). Drypoint, 11 1/4 x 12 7/8". G.9b. The Museum of Modern Art, New York, gift of Abby Aldrich Rockefeller. 502.40. (S-9456).
7. Acrobat Resting. (1905). Drypoint, 4 3/4 x 3 7/16". G.12b. The Museum of Modern Art, New York, gift of Abby Aldrich Rockefeller. 499.40.
8. The Family of Acrobats with Monkey. (1905). Drypoint, 9 1/4 x 7". G.13a. The Baltimore Museum of Art, the Cone Collection. 70.840.
9. The Bath. (1905). Drypoint, 13 1/2 x 11 5/16". G.14b. The Museum of Modern Art, New York, gift of Edwin I. Marks. 812.65.
10. Salomé. (1905). Drypoint, 16 x 13 3/4". G.17a. The Baltimore Museum of Art, the Cone Collection. 70.839.

11. Bust of a Young Woman Facing Left, Three-Quarter View. (1906). Woodcut, 20 1/4 x 13 1/2". G.212. The Museum of Modern Art, New York, the Abby Aldrich Rockefeller Fund. 386.51. (Mathews 3498).
12. Fernande Olivier. (ca. 1906). Drypoint, 6 7/16 x 4 5/8". Not in Geiser. The Baltimore Museum of Art, the Cone Collection. 70.843.
13. Two Nude Figures. (1909). Drypoint, 5 1/8 x 4 5/16". G.21, IIIb. Yale University Art Gallery, New Haven, gift of Mr. and Mrs. Walter Bareiss. 70.800.
14. Still Life with Compote. (1909). Drypoint, 5 1/4 x 4 3/8". G.22, IIIb. The Museum of Modern Art, New York, lent by the International Arts Foundation. E.L. 68.733. (S-9452).
15. Head of a Man. (1912). Etching, 5 1/8 x 4 5/16". G. 32b. The Museum of Modern Art, New York, gift of Abby Aldrich Rockefeller. 486.40. (Mathews 1421).
16. Still Life with Bottle. (1912). Drypoint, 19 11/16 x 12". G. 33b. The Museum of Modern Art, New York, acquired through the Lillie P. Bliss Bequest. 21.47. (S-6289).
17. Man with a Dog. (1914). Etching, 10 7/8 x 8 5/8". G.39, III. The Museum of Modern Art, New York, Larry Aldrich Fund. 788.56.
18. Man with a Guitar. (1915). Engraving, 6 x 4 1/2". G.51, IX. Collection Mr. and Mrs. Walter Bareiss. 70.801.
19. The Rider. (March 7, 1921). Lithograph, 7 9/16 x 10 3/4". M.VIII; G.228. The Museum of Modern Art, New York, gift of Mrs. Saidie A. May. 42.32.
20. On the Beach I (Two Nudes). (March 8, 1921). Lithograph, 4 x 8 5/16". M.X; G.230. The Art Institute of Chicago, Albert H. Wolf Memorial Collection. 70.831.
21. Bull Attacking a Horse. (1921). Etching, 7 x 9 3/8". G.60. Achenbach Foundation for Graphic Arts, California Palace of the Legion of Honor, San Francisco. 70.893.
22. The Spring. (1921). Engraving and drypoint, 7 1/16 x 9 3/8". G.61, II. The Museum of Modern Art, New York, gift of Abby Aldrich Rockefeller. 494.40.

23. The Three Women. (1922). Etching, 6 7/8 x 5 1/8". G.68, III. Collection Mr. and Mrs. Robert Sainenberg, New York. 70.605.
24. The Three Bathers III. (1922-23). Etching, 7 1/16 x 5 1/16". G.108b. The Museum of Modern Art, New York, gift of Abby Aldrich Rockefeller. 504.40.
25. Seated Woman. (1924). Lithograph, 11 9/16 x 8 1/4". M.XIX; G.239. The Museum of Modern Art, New York, gift of Abby Aldrich Rockefeller. 493.40.
26. Interior. (1926). Lithograph, 8 3/4 x 11". M.XXI; G.241. The Museum of Modern Art, New York, gift of Abby Aldrich Rockefeller. 487.40.
27. Reading. (1926). Lithograph, 12 7/8 x 9 13/16". M.XXII; G.242. The Museum of Modern Art, New York, gift of Abby Aldrich Rockefeller. 485.40. (S-6235).
28. Three Friends. (1927). Etching, 16 15/16 x 11 3/4". G.117b. The Museum of Modern Art, New York, gift of Abby Aldrich Rockefeller. 491.40. (S-11.008).
29. Man and Woman. (1927). Etching, 7 9/16 x 10 15/16". G.118b. The Museum of Modern Art, New York, gift of James William Reid. 383.49.
30. The Nude Model. (1927). Etching, 11 x 7 1/2". G.119, II. The Museum of Modern Art, New York, gift of Mrs. Saidie A. May. 43.32.
31. Face. (1928). Lithograph, 8 1/8 x 5 9/16". M.XXIII; G.243. The Museum of Modern Art, New York, gift of Abby Aldrich Rockefeller. 480.40. (S-6668).
32. Death of Orpheus. (2nd unpublished plate for The Metamorphosis of Ovid, Book XI). (September 16, 1930). Etching, 12 5/16 x 8 11/16". G.174, I. The Museum of Modern Art, New York, gift of Monroe Wheeler. 2717.67.
33. Two Nude Women. (September 30, 1930). Etching, 12 5/16 x 8 7/8". G.199,b. The Museum of Modern Art, New York, gift of Abby Aldrich Rockefeller. 481.40.
34. Man and Woman. (June 20, 1931). Drypoint, 14 3/8 x 11 5/8". G.203, II. The Museum of Modern Art, New York, purchase. 179.49.

35. Two Women Resting. (September 19, 1931). Drypoint, 11 3/4 x 14 7/16". G.210. The Museum of Modern Art, New York, purchase. 184.49.
36. The Diver. (December 1932). Etching and collage, 5 1/2 x 4 7/16". G.277 B,a. The Art Institute of Chicago, given in memory of Charles B. Goodspeed by Mrs. Gilbert W. Chapman. 70.832.
37. The Diver. (December 1932). Etching and collage, 5 1/2 x 4 7/16". G.277 B,b. The Art Institute of Chicago, given in memory of Charles B. Goodspeed by Mrs. Charles B. Goodspeed. 70.833.
38. Head. (March 12, 1933). Etching, 7 x 6". G.295, B,b. The New York University Art Collection, gift of Edward Albee. 70.606.
39. Two Women Looking at a Statue. (March 21, 1933). Etching, 10 1/2 x 7 5/8". G.302, II. The Museum of Modern Art, New York, purchase. 189.49.
40. Model Leaning on Painting. (March 21, 1933). Etching, 10 1/2 x 7 5/8". G.303, II. The Museum of Modern Art, New York, purchase. 190.49. (Study Y-96).
41. Sculptor with Bowl and Crouching Model. (March 21, 1933). Etching, 10 1/2 x 7 5/8". G.304, III. The Museum of Modern Art, New York, purchase. 188.49. (Study Y-29).
42. Young Sculptor at Work. (March 25, 1933). Etching, 10 1/2 x 7 5/8". G.309, II. The Museum of Modern Art, New York, purchase. 193.49. (Study Y-24).
43. Bust of Sculptor at Work. (March 26, 1933). Etching, 10 1/2 x 7 5/8". G.311, II. The Museum of Modern Art, New York, purchase. 194.49.
44. Sculptor at Rest Before a Statue of a Nude with Drapery. (March 27, 1933). Etching, 10 1/2 x 7 5/8". G.313, II. The Museum of Modern Art, New York, purchase. 197.49. (S-10.810).
45. Sculptor at Rest near a Sculpture. (March 30, 1933). Etching, 7 5/8 x 10 1/2". G.318, II. The Museum of Modern Art, New York, purchase. 202.49. (Study Y-27).
46. Sculptor and His Model near a Window. (March 31, 1933). Etching, 7 5/8 x 10 9/16". G.321, III. The Museum of Modern Art, New York, purchase. 206.49. (Study BL-52).

47. Sculptor at Rest I. (April 3, 1933). Etching, 7 5/8 x 10 9/16".
G.324, II. The Museum of Modern Art, New York, purchase. 208.49.

48. Three Nudes Near a Window. (April 6, 1933). Etching, 14 1/2 x 11 3/4".
G.329, II. The Museum of Modern Art, New York, purchase. 213.49.

49. Sculptor and Standing Model. (April 7, 1933). Etching, 14 7/16 x 11 11/16". G.330, II. The Museum of Modern Art, New York, purchase. 214.49.

50. Sculptor and Kneeling Model. (April 8, 1933). Etching, 14 1/2 x 11 11/16". G.331, II. The Museum of Modern Art, New York, purchase. 215.49. (S-8198).

51. The Rape IV. (April 22, 1933). Etching, drypoint and aquatint, 7 13/16 x 10 15/16". G.340, III. The Museum of Modern Art, New York, purchase. 264.49. (Buchholz-Studly Y-10).

52. Woman Leaning on Her Elbow with Sculpture. (May 3, 1933). Etching, 14 7/8 x 11 5/8". G.343, II. The Museum of Modern Art, New York, purchase. 220.49. (Studly Y-9).

53. Model and Large Sculpture from the Back. (May 4, 1933). Etching and scraper, 10 1/2 x 7 5/8". G.345, V. The Museum of Modern Art, New York, purchase. 222.49.

54. Model and Sculpture. (May 4, 1933). Etching, 10 9/16 x 7 5/8". G.346, II. The Museum of Modern Art, New York, purchase. 221.49. (Buchholz-Studly X-98).

55. Sculptures and Vase of Flowers. (May 5, 1933). Etching and aquatint, 10 1/2 x 7 5/8". G.348, IV. The Museum of Modern Art, New York, purchase. 223.49.

56. Minotaur and Sculptor Carousing. (June 18, 1933). Etching, 11 11/16 x 14 3/8". G.351, IV. The Museum of Modern Art, New York, purchase. 228.49. (S-9108).

57. Sleeping Minotaur Observed by a Woman. (May 18, 1933). Etching, 7 5/8 x 10 9/16". G.352, V. The Museum of Modern Art, New York, purchase. 227.49. (S-8208).

58. Dying Minotaur. (May 30, 1933). Etching, 7 5/8 x 10 9/16". G.366, II. The Museum of Modern Art, New York, purchase. 233.49. (S-8200).

59. Minotaur and a Sleeping Woman. (June 18, 1933). Drypoint, 11 5/8 x 14 3/8". G.369, III. The Museum of Modern Art, New York, purchase. 236.49. (S-8197).
60. The Rape VII. (November 2, 1933). Drypoint and aquatint, 7 3/4 x 10 15/16". G.378, X. The Museum of Modern Art, New York, purchase. 237.49. (Buchholz-Studly Y-11).
61. Seated Woman and Woman from the Back. (January 27, 1934). Etching, 10 7/8 x 7 3/4". G.404, II. The Museum of Modern Art, New York, purchase. 243.49.
62. Seated Woman with Hat and Standing Draped Woman. (January 29, 1934). Etching, 10 15/16 x 7 13/16". G.408, II. The Museum of Modern Art, New York, purchase. 245.49.
63. Rembrandt and Two Women. (January 31, 1934). Etching and scraper, 10 7/8 x 7 3/4". G.414, II. The Museum of Modern Art, New York, purchase. 249.49. (Buchholz-Studly Y-5).
64. Female Bullfighter I. (June 12, 1934). Etching, 18 7/8 x 26 3/4". G.425 B,b. The Museum of Modern Art, New York, acquired through the Lillie P. Bliss Bequest. 243.47. (S-8196).
65. Female Bullfighter II. (June 20, 1934). Etching, 11 11/16 x 9 5/16". G.426, II. The Museum of Modern Art, New York, purchase. 253.49. (S-8211).
66. Bullfight. (September 8, 1934). Etching, 19 7/16 x 27 1/16". G.433. The Museum of Modern Art, New York, acquired through the Lillie P. Bliss Bequest. 244.47. (S-8195).
67. Blind Minotaur Guided by a Little Girl I. (September 22, 1934). Etching and engraving, 9 15/16 x 13 5/8". G.434, XIII. The Museum of Modern Art, New York, purchase. 255.49. (S-11.009).
68. Blind Minotaur Guided by a Little Girl in the Night. (November 1934). Aquatint, drypoint and scraper, 9 11/16 x 13 5/8". G.437, IV. The Museum of Modern Art, New York, the Abby Aldrich Rockefeller Fund. 90.49. (S-8215).
69. Two Catalan Drinkers. (November 29, 1934). Etching, 9 5/16 x 11 11/16". G.442, II. The Museum of Modern Art, New York, purchase. 262.49.

70. Winged Bull Watched by Four Children. (December 1934). Etching, 9 5/16 x 11 5/8". G.444, II. The Museum of Modern Art, New York, purchase. 266.49. (S-8210).
71. Minotauromachy. (1935). Etching and scraper, 19 1/2 x 27 7/16". B.288. The Museum of Modern Art, New York, purchase. 20.47. (S-8305).
72. Faun Unveiling a Woman. (June 12, 1936). Etching and aquatint, 12 7/16 x 16 7/16". B.230. The Museum of Modern Art, New York, purchase. 267.49. (S-9111).
73. Ambroise Vollard II. (ca. 1937). Aquatint, 9 11/16 x 13 3/4". B.231. The Museum of Modern Art, New York, acquired through the Lillie P. Bliss Bequest. 253.47. (S-8207).
74. Dream and Lie of Franco (I). (January 8, 1937). Etching and aquatint, 12 3/8 x 16 9/16". B.297. The Museum of Modern Art, New York, gift of Mrs. Stanley Resor. 424.58.1. (S-5916).
75. Dream and Lie of Franco (II). (January 8-9, 1937, June 7, 1937). Etching and aquatint, 12 3/8 x 16 9/16". B.298. The Museum of Modern Art, New York, gift of Mrs. Stanley Resor. 424.58.2. (S-5915).
76. Weeping Woman. (July 2, 1937). Etching, drypoint and aquatint, 27 1/8 x 19 7/16". B.1333, III. The Museum of Modern Art, New York, lent by the artist. E.L. 39.1093.42. (S-5907).
77. Weeping Woman. (July 2, 1937). Etching, drypoint and aquatint, 27 1/8 x 19 7/16". B.1333, VI. The Museum of Modern Art, New York, lent by the artist. E.L. 39.1093.43. (S-2539).
78. Combat. (October 10, 1937). Etching and engraving, 15 5/8 x 19 7/16". B.301. The Museum of Modern Art, New York, acquired through the Lillie P. Bliss Bequest. 34.48. (Studly P-64).
79. Woman with Tambourine. (1938). Etching and aquatint, 26 1/4 x 20 1/8". B.310. The Museum of Modern Art, New York, acquired through the Lillie P. Bliss Bequest. 165.45. (S-6452).
80. Head of a Woman with Necklace. (1939). Aquatint, printed in color, 11 13/16 x 9 1/16". B.1335. Collection Contemporary Art Establishment, Zurich. 70.596.
81. Head of a Woman. (1939). Etching, printed in color, 11 13/16 x 9 1/16". B.1336. Collection Contemporary Art Establishment, Zurich. 70.599.

82. Head of a Woman I. (1939). Aquatint, printed in color, 11 13/16 x 9 1/16". B.1337. Collection Contemporary Art Establishment, Zurich. 70.595.
83. Head of a Woman II. (1939). Aquatint, printed in color, 11 13/16 x 9 1/16". B.1338. Collection Contemporary Art Establishment, Zurich. 70.598.
84. Head of a Woman III. (1939). Aquatint, printed in color, 11 13/16 x 9 1/16". B.1339. Collection Contemporary Art Establishment, Zurich. 70.597.
85. Head of a Woman IV. (April 20, 1939). Aquatint, printed in color, 11 13/16 x 9 1/16". B.1340. Collection Mr. Bengt Lapidus, Stockholm.
86. Faun Musician and Dancer. (September 24, 1945). Etching, 10 3/8 x 13 5/8". B.1341. The Museum of Modern Art, New York, gift of Abby Aldrich Rockefeller. 85.52.
87. Head of a Young Boy. (November 7, 1945). Lithograph, 12 1/4 x 9 3/8". M.8, III. The Museum of Modern Art, New York, Curt Valentin Bequest. 357.55. (Study BL-54).
88. Young Girl with Long Hair. (November 24, 1945). Lithograph, 15 1/8 x 12 3/8". M.12, VI. The Museum of Modern Art, New York, acquired through the Lillie P. Bliss Bequest. 261.47. (S-7358B).
89. Page of Sketches, (Heads of Children and Horses). (December 4, 1945). Lithograph, 12 13/16 x 17 1/2". M.18. The Art Institute of Chicago. 70.834.
90. Rams' Heads. (December 7, 1945). Lithograph, 9 7/16 x 13 7/16". M.19. The Museum of Modern Art, New York, Mrs. Bertram Smith Fund. 774.56.
91. Circus. (December 23, 1945). Lithograph, 11 3/4 x 15 1/2". M.24, II. The Museum of Modern Art, New York, acquired through the Lillie P. Bliss Bequest. 259.47. (S-7342B).
92. Eight Silhouettes. (January 13, 1946). Lithograph, 12 5/8 x 17 3/8". M.29. The Museum of Modern Art, New York, Curt Valentin Bequest. 359.55. (S-8694).
93. The Bull. (January 17, 1946). Lithograph, 11 3/8 x 16 1/8". M.17, XI. The Museum of Modern Art, New York, acquired through the Lillie P. Bliss Bequest. 256.47. (S-7350A).

94. Two Nude Women. (February 12, 1946). Lithograph, 12 5/8 x 16 15/16". M.16, XVIII. The Museum of Modern Art, New York, acquired through the Lillie P. Bliss Bequest. 263.47.
95. Françoise with a Bow in Her Hair. (June 14, 1946). Lithograph, 24 3/4 x 18 3/8". M.41. The Museum of Modern Art, New York, purchase. 153.49. (Studly AG-26).
96. Françoise as the Sun. (June 15, 1946). Lithograph, 21 1/4 x 17 7/8". M.48. The Museum of Modern Art, New York, acquired through the Lillie P. Bliss Bequest. 106.52. (Studly AG-23).
97. Pipes. (1946). Etching, 10 9/16 x 13 7/8". B.1347. The Museum of Modern Art, New York, Mrs. Bertram Smith Fund. 768.56.
98. Pipes. (1946). Etching, printed in color, 10 11/16 x 13 15/16". B.1349. The Museum of Modern Art, New York, acquired through the Lillie P. Bliss Bequest. 241.47. (S-8194).
99. The Owl on the Chair, Ochre Background. (January 20, 1947). Lithograph, printed in color, 25 1/2 x 19 1/2". M.55. The Museum of Modern Art, New York, Curt Valentin Bequest. 360.55. (S-11.031).
100. Fauns and Centauress. (January 26, 1947). Lithograph, 19 7/16 x 25 3/8". M.59. The Museum of Modern Art, New York, acquired through the Lillie P. Bliss Bequest. 258.47. (Studly W-69).
101. Inès and Her Child. (January 29, 1947). Lithograph, 25 3/8 x 18 1/2". M.61. The Museum of Modern Art, New York, purchase. 563.51. (S-8513).
102. Woman in an Armchair. (February 16, 1947). Lithograph, printed in color, 19 3/8 x 12 1/2". M.69. The Museum of Modern Art, New York, given anonymously. 274.55.
103. Large Still Life with Compote. (March 10, 1947). Lithograph, 18 5/8 x 24 1/16". M.73, II. The Museum of Modern Art, New York, purchase. 778.56.
104. Composition with Vase of Flowers. (March 10, 1947). Lithograph, printed in color, 17 7/8 x 23 3/4". M.74. The Museum of Modern Art, New York, gift of Victor S. Riesenfeld. 357.48. (S-9331).
105. Couple. (March 23, 1947). Lithograph, 19 5/8 x 25 3/8". M.80. The Museum of Modern Art, New York, Mrs. Bertram Smith Fund. 775.56.

106. The Sleeping Woman. (March 23, 1947). Lithograph, 19 5/8 x 25 5/16".
M.81. The Museum of Modern Art, New York, Mrs. Bertram Smith Fund.
777.56.
107. David and Bathsheba. (March 30, 1947). Lithograph, 25 5/8 x 19 1/4".
M.109,I,1. The Museum of Modern Art, New York, Mrs. Bertram Smith Fund.
776.56. (Mathews 765).
108. David and Bathsheba. (March 30, 1947). Lithograph, 25 7/8 x 19 1/4".
M.109,I,2. The Museum of Modern Art, New York, acquired through the
Lillie P. Bliss Bequest. 254.47. (S-10.778).
109. David and Bathsheba. (March 30, 1947). Lithograph, 25 1/2 x 19 1/4".
M.109,I,4. The Museum of Modern Art, New York, acquired through the
Lillie P. Bliss Bequest. 255.47. (S-11.030).
110. Seated Woman and Sleeper. May 11, 1947. Lithograph, printed in color,
19 1/4 x 23 5/8". M.104. Collection Mr. and Mrs. Daniel Saidenberg,
New York. 70.603.
111. Faun Playing, No. 5. (March 10, 1948). Lithograph, 26 7/8 x 20 1/8".
M.116. The Museum of Modern Art, New York, purchase. 105.52.
112. Centaur Dancing, Black Background. (October 1948). Lithograph,
19 9/16 x 25 5/8". M.121. The Museum of Modern Art, New York, purchase.
154.49. (Studly AE 77).
113. Head of a Bull, Turned to Left. (November 1948). Lithograph,
25 1/4 x 19 7/16". M.123. The Museum of Modern Art, New York, Mrs.
Bertram Smith Fund. 784.56.
114. Head of a Bull, Turned to Right. (November 1948). Lithograph,
25 5/8 x 19 5/8". M.124. The Museum of Modern Art, New York, Mrs.
Bertram Smith Fund. 787.56.
115. The Studio. (November 10, 1948). Lithograph, 24 13/16 x 19 5/16".
M.125. The Museum of Modern Art, New York, gift of Mr. and Mrs. E.
Powis Jones. 779.56.
116. Black Head. (November 20, 1948). Lithograph, 25 5/16 x 19 9/16".
M.126. The Museum of Modern Art, New York, the Abby Aldrich
Rockefeller Fund. 564.51. (S-12.716).

117. Study of Profiles. (December 8, 1948). Lithograph, 28 7/8 x 21 5/8". M.132. The Museum of Modern Art, New York, Mrs. Bertram Smith Fund. 373.56. (S-15.390).
118. Woman in an Armchair No. 1. (January 16, 1949). Lithograph, 27 3/16 x 20 1/8". M.134 definitive state. The Museum of Modern Art, New York, Curt Valentin Bequest. 361.55.
119. Woman in an Armchair No. 4. (January 3, 1949). Lithograph, 27 1/2 x 21 1/2". M.137, V. The Museum of Modern Art, New York, Curt Valentin Bequest. 362.55.
120. Lobster and Fish. (January 7, 1949). Lithograph, 29 1/8 x 40 3/8". M.142. The Museum of Modern Art, New York, Mrs. Bertram Smith Fund. 785.56. (S-18.169).
121. The Dove. (January 9, 1949). Lithograph, 21 1/2 x 27 1/2". M.141. Collection Frank Perls, Beverly Hills, California. 70.499.
122. The Toad. (January 13, 1949). Lithograph, 19 5/8 x 25 1/4". M.144. The Museum of Modern Art, New York, the Abby Aldrich Rockefeller Fund. 565.51. (S-15.507).
123. Young Girl Inspired by Cranach. (March 26-27, 1949). Lithograph, printed in color, 25 3/8 x 19 1/2". M.176, II. The Museum of Modern Art, New York, Curt Valentin Bequest. 364.55.
124. David and Bathsheba. (May 9, 1949). Lithograph, 25 11/16 x 18 15/16". M.109, II. The Museum of Modern Art, New York, Curt Valentin Bequest. 363.55. (S-18.706).
125. Figure with Striped Blouse. (April 3, 1949). Lithograph, printed in color, 25 1/2 x 19 3/4". M.179. The Museum of Modern Art, New York, the Abby Aldrich Rockefeller Fund. 566.51. (S-11.007).
126. Venus and Cupid. (Third Variation). (May 25, 1949). Lithograph, 29 15/16 x 14 15/16". M.184. The Art Institute of Chicago, bequest of Curt Valentin. 70.838.
127. Venus and Cupid. (Second Variation). (May 30, 1949). Lithograph, 26 3/4 x 19 3/4". M.183, II, 2. Lent anonymously. 70.581.

128. Woman with a Snood. (May 30, 1949). Lithograph, printed in color, 25 5/8 x 19 3/4". M.178, III,4. The Museum of Modern Art, New York, Curt Valentin Bequest. 365.55.
129. Françoise with Gray Background. (November 19, 1950). Lithograph, 24 5/8 x 18 1/2". M.195, II. Collection Mr. and Mrs. Daniel Saidenberg, New York. 70.590.
130. The Departure. (May 20, 1951). Lithograph, printed in color, 21 1/8 x 25 9/16". M.201 definitive state. The Museum of Modern Art, New York, the Abby Aldrich Rockefeller Fund. 22.52. (S-11.018).
131. The Hen. (June 23, 1952). Aquatint and drypoint, 20 3/8 x 26 1/4". B.694. The Museum of Modern Art, New York, Curt Valentin Bequest. 368.55.
132. Paloma and Her Doll Against a Black Background. (December 14, 1952). Lithograph, 27 3/4 x 21 3/4". M.229. The Museum of Modern Art, New York, Curt Valentin Bequest. 366.55.
133. Woman at the Window. (1952). Aquatint and drypoint, 32 13/16 x 18 5/8". B.695. The Museum of Modern Art, New York, Curt Valentin Bequest. 367.55. (S-11.419).
134. Mother and Children. (January 20, 1953). Lithograph, 18 7/8 x 29 1/16". M.239. The Museum of Modern Art, New York, purchase. 781.56.
135. The Italian (after the Painting by Victor Orsel). (January 21, 1953). Lithograph, 17 9/16 x 15". M.238, II. Collection Mr. and Mrs. Daniel Saidenberg, New York. 70.591.
136. Torso of a Woman. (1953). Aquatint, 32 7/8 x 18 5/8". B.746. Lent by Reiss-Cohen Inc., New York. 70.837.
137. Dance of the Banderillas. (February 14, 1954). Lithograph, 18 9/16 x 25". M.248. The Museum of Modern Art, New York, Larry Aldrich Fund. 410.54. (S-15.458).
138. The Acrobat's Family. (February 16, 1954). Lithograph, 19 7/16 x 25 5/16". M.249. The Museum of Modern Art, New York, Curt Valentin Bequest. 370.55.
139. The Rehearsal. (February 21-26, 1954). Lithograph, 19 1/2 x 26 1/4". M.252. Collection Mr. and Mrs. Daniel Saidenberg, New York. 70.604.

140. Nude Posing. (March 18, 1954). Lithograph, 21 x 14 1/2". M.255.
The Museum of Modern Art, New York, Curt Valentin Bequest. 373.55.
141. Dressed Model. (March 19 and 26, 1954). Lithograph, 21 3/4 x 14 7/8".
M.257. The Museum of Modern Art, New York, gift of Mr. and Mrs. E.
Powis Jones. 782.56. (Studly BL-58).
142. The Painter and His Model. (March 25, 1954). Lithograph, printed in
color, 19 11/16 x 25 3/16". M.262. Collection Mr. and Mrs. Victor
Ganz, New York. 70.894.
143. Two Clowns. (March 28, 1954). Lithograph, printed in color, 29 1/2 x
21 1/4". M.264. The Museum of Modern Art, New York, Curt Valentin
Bequest. 372.55. (S-15.741).
144. The Little Artist. (May 18, 1954). Lithograph, printed in color,
25 5/8 x 19 7/8". M.263. The Museum of Modern Art, New York, gift of
Mr. and Mrs. E. Powis Jones. 786.56.
145. Bust of a Woman. (March 19, 1955). Aquatint and drypoint, 25 3/8' x
19 7/16". B.771. The Museum of Modern Art, New York, gift of
Mr. and Mrs. Daniel Saidenberg. 2667.67.
146. Two Women on the Beach. (January 1956). Lithograph, 18 13/16 x 24 3/8".
M.273. The Museum of Modern Art, New York, gift of Mr. and Mrs. Daniel
Saidenberg. 766.56.
147. The Wounded Bullfighter. (April 24, 1956). Lithograph, 14 1/4 x 18 3/4".
M.276. The Museum of Modern Art, New York, gift of Mr. and Mrs. Daniel
Saidenberg. 767.56. (S-15.742).
148. Portrait of D. H. Kahnweiler II. (June 3, 1957). Lithograph, 25 7/8 x
19 11/16". M.296. The Museum of Modern Art, New York, gift of
Mr. and Mrs. Daniel Saidenberg. 60.58.
149. Bust with Checkered Blouse. (December 18, 1957). Lithograph, 21 7/8 x
17 1/4". M.308, I. Lent anonymously. 70.580.
150. Woman with Flowered Blouse. (December 27, 1958). Lithograph, 24 3/4 x
18 7/8". M.307, III. Collection Mr. and Mrs. Lawrence Saidenberg,
New York. 70.602.

151. Bust of a Woman (after Cranach, the Younger). (1958). Linoleum cut, printed in color, 25 11/16 x 21 5/16". B.859. The Museum of Modern Art, New York, gift of Mr. and Mrs. Daniel Saidenberg. 631.59. (S-15.923).
152. The Lance. (1959). Linoleum cut, printed in color, 20 7/8 x 25 3/16". B.911. Collection New York Cultural Center. 70.583.
153. The Broken Lance. (1959). Linoleum cut, printed in color, 21 x 25 1/4". B.921. Collection New York Cultural Center. 70.585.
154. Jacqueline. (October 17, 1959). Linoleum cut, printed in color, 25 1/4 x 20 7/8". B.923. Collection New York Cultural Center. 70.582.
155. Woman Looking Out the Window. (1959). Linoleum cut, printed in color, 21 1/16 x 25 1/2". B.925. Collection New York Cultural Center. 70.584.
156. Three Women. (1959). Linoleum cut, printed in color, 20 15/16 x 25 5/16". B.926. The Museum of Modern Art, New York, gift of Saidenberg Gallery. 1378.68. (Mathews 2006).
157. Bacchanal. (November 27, 1959). Linoleum cut, printed in color, 20 7/8 x 25 3/16". B.931. Collection New York Cultural Center. 70.588.
158. Bacchanal with Bull. (1959). Linoleum cut, printed in color, 20 3/4 x 25 1/16". B.933. The Museum of Modern Art, New York, gift of Mr. and Mrs. Daniel Saidenberg. 376.62.
159. Dancers with an Owl. (1959). Linoleum cut, printed in color, 20 13/16 x 25 1/4". B.936. The Museum of Modern Art, New York, gift of Mr. and Mrs. Daniel Saidenberg. 375.62. (Mathews 3537).
160. The Vintagers. (1959). Linoleum cut, printed in color, 21 x 25 3/16". B.937. The Museum of Modern Art, New York, gift of Mr. and Mrs. Daniel Saidenberg. 377.62.
161. The Banderillas. (1959). Linoleum cut, printed in color, 21 x 26 1/8". B.940. Collection New York Cultural Center. 70.587.
162. Before the Lance. (1959). Linoleum cut, printed in color, 21 x 26 1/8". B.941. Collection New York Cultural Center. 70.586.

163. Luncheon on the Grass. (March 13, 1962). Linoleum cut, printed in color, 20 15/16 x 25 1/4". B.1027. The Museum of Modern Art, New York, gift of Mr. and Mrs. Daniel Saidenberg. 2184.67.
164. Bust of Woman with Hat. (1962). Linoleum cut, printed in color, ~~13 3/4 x 10 3/4"~~ 25" x 20 5/8" B.1072. Collection Mr. and Mrs. Robert Feldman, Scarsdale, New York. 70.835.
165. Danaë. (1962). Linoleum cut, printed in color, 10 3/4 x 13 3/4". B.1084. Collection Dorothy and Marvin Small, New York. 70.530.
166. Nude at the Spring. (1962). Linoleum cut, printed in color, 20 7/8 x 25 1/8". B.1093. The Museum of Modern Art, New York, gift of Saidenberg Gallery. 1380.68. (Mathews 2007).
167. Still Life Under the Lamp. (1962). Linoleum cut, printed in color, 20 7/8 x 25 3/16". B.1101. The Museum of Modern Art, New York, gift of Mrs. Donald B. Straus. 289.64. (S-18.840).
168. Still Life under Lamp. (1962). Linoleum cut, printed in color, 25 1/8 x 20 7/8". B.1102. Lent by Reiss-Cohen, Inc., New York. 70.836.
169. The Embrace II. (1963). Linoleum cut, printed in color, 22 5/8 x 25 3/8". B.1151. The Museum of Modern Art, New York, gift of Saidenberg Gallery. 1381.68. (Mathews 2009).
170. The Smoker. (August 27, 1964, III). Aquatint, printed in color, 16 1/4 x 12 1/2". B.1171. Collection Frank Perls, Beverly Hills, California. 70.498.
171. The Smoker. (September 8, 1964). Aquatint, 16 1/4 x 12 1/2". B.1176. The Museum of Modern Art, New York, James Thrall Soby Fund. 577.65.
172. Woman Seated in an Armchair. (October 26-27, 1966, IV). Etching, aquatint and drypoint, 18 1/2 x 12 1/2". B.1394. Lent by Saidenberg Gallery, New York. 70.599
173. A Couple of Art Lovers. (December 16, 1966, III). Aquatint, 12 3/8 x 16 3/8". B.1233. Lent by Saidenberg Gallery, New York. 70.593.
- 174-193. A selection from 347 Gravures. 1968. Collection the artist (Courtesy Galerie Louise Leiris, Paris).
 - 16.3.68. Etching, 15 1/2 x 22 3/8". 69.1411. (Mathews 3617).
 - 26.3.68. Etching, 16 3/4 x 13 5/8". 69.1406. (Mathews 3619).

- 6.4.68. III. Etching and drypoint, 16 $\frac{3}{8}$ x 12 $\frac{3}{8}$ ". 69.1359.
- 12.4.68. I. Etching, aquatint and drypoint, 12 $\frac{1}{2}$ x 18 $\frac{1}{2}$ ". 69.1407.
- 15.4.68. II. Etching and aquatint, 8 $\frac{3}{4}$ x 12 $\frac{5}{8}$ ". 69.1318.
- 15.4.68. III. Etching, aquatint and drypoint, 8 $\frac{3}{4}$ x 12 $\frac{5}{8}$ ". 69.1319.
- 20.4.68. Etching, 12 $\frac{1}{2}$ x 15 $\frac{1}{2}$ ". 69.1373.
- 27.4.68. I. Etching, 11 x 15 $\frac{3}{8}$ ". 69.1324. (Mathews 3621).
- 5.5.68. Etching and drypoint, 16 $\frac{3}{8}$ x 19 $\frac{3}{8}$ ". 69.1387. (Mathews 3622).
- 15.5.68. V. Etching, aquatint and drypoint, 6 $\frac{5}{8}$ x 8 $\frac{1}{8}$ ". 69.1269.
(Mathews 3624).
- 25.5.68. III. Aquatint, 9 $\frac{1}{4}$ x 13 $\frac{1}{8}$ ". 69.1295. (Mathews 3625).
- 4.6.68. II. Aquatint and etching, 19 $\frac{1}{2}$ x 13 $\frac{1}{8}$ ". 69.1382.
- 15.6.68. I. Etching, 16 $\frac{3}{8}$ x 19 $\frac{3}{8}$ ". 69.1398.
- 15.6.68. III. Aquatint, 13 $\frac{1}{4}$ x 19 $\frac{1}{2}$ ". 69.1379.
- 22.6.68. IV. Aquatint and drypoint, 19 $\frac{3}{8}$ x 16 $\frac{3}{8}$ ". 69.1395.
(Mathews 3626).
- 26.6.68. IV. Aquatint and drypoint, 5 $\frac{7}{8}$ x 8 $\frac{1}{8}$ ". 69.1109.
- 26.6.68. V. Aquatint and drypoint, 5 $\frac{7}{8}$ x 8 $\frac{1}{8}$ ". 69.1111.
- 30.6.68. I. Etching and aquatint, 11 x 15 $\frac{3}{8}$ ". 69.1336.
- 9.9.68. I. Etching, 5 $\frac{7}{8}$ x 8 $\frac{1}{8}$ ". 69.1160.
- (Venus and Cupid, after Cranach). (1968). Aquatint and burin,
31 x 16 $\frac{7}{8}$ ". 69.1440. (Mathews 3618).

Note: The remaining 327 prints of this series are exhibited separately
in the Paul J. Sachs Galleries.

ILLUSTRATED BOOKS

In the listing below the dates cited are those of publication. Page size is given for all books. Dimensions of individual plates are composition size, and in all cases, height precedes width. In addition to the references cited in the checklist of prints:

- H - Horodisch, Abraham. Picasso as a Book Artist. New York, The World Publishing Company, 1962.
194. Saint Matorel by Max Jacob. Paris, Henry Kahnweiler, (1911). Four etchings, 10 1/2 x 8 3/4". G.23-26. The Museum of Modern Art, New York, Louis E. Stern Collection of Illustrated Books. 955.64.
195. Le Siège de Jérusalem, Grande Tentation Céleste de Saint Matorel by Max Jacob. Paris, Henry Kahnweiler, (1914). Three etching and drypoints, 8 7/8 x 6 3/16". G.35-37. The Museum of Modern Art, New York, Louis E. Stern Collection of Illustrated Books. 956.64.
196. Le Phanérogame by Max Jacob. (Paris), published by the author, (1918). One etching, 7 3/4 x 5 3/4". G.55. The Museum of Modern Art, New York, Louis E. Stern Collection of Illustrated Books. 957.64.
197. Head of a Woman from La Défense de Tartufe by Max Jacob. Paris, Société Littéraire de France, (1916; published 1919). Engraving and roulette, 3 1/8 x 2". G.52a. The Museum of Modern Art, New York, Mrs. Bertram Smith Fund. 88.69.
198. Clair de Terre by André Breton. (Paris), published by the author, 1923. One drypoint, 11 x 7 1/2". G.110. The Museum of Modern Art, New York, Louis E. Stern Collection of Illustrated Books. 962.64.
199. Figure from the review Le Manuscrit Autographe, No. 21. Paris, Auguste Blaizot et Fils, May-June, 1929. Lithograph, 9 3/8 x 5 9/16". G.246. The Museum of Modern Art, New York, gift of Victor S. Riesenfeld. 351.48.
200. Le Chef-d'Oeuvre Inconnu by Honoré de Balzac. Paris, Ambroise Vollard, 1931. Thirteen etchings and sixty-seven woodengravings, 13 x 10". G.123-135. The Museum of Modern Art, New York, Louis E. Stern Collection of Illustrated Books. 967.64.

201. Table of illustrations with remarques for Le Chef-d'Oeuvre Inconnu by Honoré de Balzac. (1931). Etching, 14 $\frac{3}{4}$ x 11 $\frac{3}{4}$ ". G.135, II. The Museum of Modern Art, New York, gift of Victor S. Riesenfeld. 352.48.
202. Les Métamorphoses by Ovid. Lausanne, Albert Skira, 1931. Thirty etchings, 12 $\frac{13}{16}$ x 9 $\frac{13}{16}$ ". G.143-172. The Museum of Modern Art, New York, Louis E. Stern Collection of Illustrated Books. 968.64.
203. L'Antitête by Tristan Tzara. Paris, Editions des Cahiers Libres, 1933. One etching, 7 $\frac{3}{4}$ x 15 $\frac{1}{2}$ ". H.D8. The Museum of Modern Art, New York, Louis E. Stern Collection of Illustrated Books. 969.64.
204. Lysistrata by Aristophanes. New York, The Limited Editions Club, 1934. Six etchings, 11 $\frac{1}{2}$ x 9 $\frac{1}{4}$ ". H.A4. The Museum of Modern Art, New York, Louis E. Stern Collection of Illustrated Books. 970.64.
205. Illustrations, before cutting of plate into four parts, from La Barre d'Appui by Paul Éluard. Paris, Cahiers d'Art, (1936). Lift ground aquatint, 12 $\frac{7}{16}$ x 8 $\frac{1}{2}$ ". B.295a. The Museum of Modern Art, New York, purchase. 358.51. (S-6227).
206. Grand Air from Les Yeux fertiles by Paul Éluard. Paris, G.L.M., 1936. Etching, 16 $\frac{7}{16}$ x 12 $\frac{1}{2}$ ". H.B6. The Museum of Modern Art, New York, A. Conger Goodyear Fund. 35.48. (S-11.006).
207. Solidarité by Paul Éluard. Paris, G.L.M., 1938. One etching, 9 x 6 $\frac{1}{2}$ ". H.D15. The Museum of Modern Art, New York, Louis E. Stern Collection of Illustrated Books. 1099.64.
208. Afat/Soizante-seize Sonnets by Iliazd. (Paris), Le Degré Quarante et Un, (1940). Four etching and engravings and two aquatints, 8 x 11 $\frac{7}{8}$ ". H.B7. The Museum of Modern Art, New York, Louis E. Stern Collection of Illustrated Books. 974.64.
209. Eaux-fortes Originales pour les Textes de Buffon (Histoire Naturelle) by Georges Louis Leclerc, Comte de Buffon. Paris, Martin Fabiani, 1942. Thirty-one sugar-lift aquatints, 14 $\frac{3}{8}$ x 10 $\frac{7}{8}$ ". H.B8. The Museum of Modern Art, New York, Louis E. Stern Collection of Illustrated Books. 976.64.
210. La Chèvre-Feuille by George Hugnet. Paris, Robert J. Godet, 1943. One etching, 11 x 8 $\frac{7}{8}$ ". H.B9. The Museum of Modern Art, New York, Louis E. Stern Collection of Illustrated Books. 979.64.A+B+C.

211. Contrée by Robert Desnos. Paris, Robert J. Godet, 1944. One etching, 11 1/8 x 7 1/2". H.D18. The Museum of Modern Art, New York, Louis E. Stern Collection of Illustrated Books. 981.64.
212. Dos Contes El centaur picador/El capuespre d'un faune by Ramon Reventós. Paris-Barcelona, Editorial Albor, 1947. Four engravings, 13 x 10 1/16". H.A8. The Museum of Modern Art, New York, Louis E. Stern Collection of Illustrated Books. 985.64.
213. Deux Contes Le centaure/Le crépuscule d'un faune by Ramon Reventós. (Paris), Editions Albor, 1947. Four engravings, 13 x 10". H.A9. The Museum of Modern Art, New York, Louis E. Stern Collection of Illustrated Books. 986.64.
214. Vingt Poèmes de Gongora by Luis de Gongora. (Paris), Les Grands Peintres Modernes et le livre, (1948). Forty-one sugar-lift aquatint and drypoints, 15 x 11 1/8". H.A10. The Museum of Modern Art, New York, Louis E. Stern Collection of Illustrated Books. 988.64.
215. Le Chant des Morts by Pierre Reverdy. (Paris), Tériade, (1948). One hundred twenty-five lithographs, 16 1/2 x 12 5/8". H.A11. The Museum of Modern Art, New York, Louis E. Stern Collection of Illustrated Books. 990.64.
216. Poésie des Mots Inconnu.^A (Paris), Le degré 41, (1949). One engraving and two lithographs, 12 7/8 x 10". B.629-31. The Museum of Modern Art, New York, Louis E. Stern Collection of Illustrated Books. 992.64.
217. Corps Perdu by Aimé Césaire. Paris, Editions Frangance, (1950). Thirty-two etchings, 15 3/8 x 11 1/8". H.A12. The Museum of Modern Art, New York, Louis E. Stern Collection of Illustrated Books. 995.64.
218. The Lovers from Dons des Feminines by Valentine Penrose. Paris, Librairie "Les Pas Perdus," 1951. Drypoint, 8 1/2 x 6 5/8". H.D27. The Museum of Modern Art, New York, purchase. 549.53.
219. The Goat from La Chèvre by André Verdet. Paris, Éditions de Beaume, (1952). Aquatint, 8 1/4 x 6 1/4". B.697. The Museum of Modern Art, New York, purchase. 291.52. (S-11.438).
220. La Maigre by Guillaume de Vaux (Adrian de Monluc). (Paris, Le Degré Quarante et Un, 1952). Ten drypoints, 16 1/4 x 9". H.A13. The Museum of Modern Art, New York, Louis E. Stern Collection of Illustrated Books. 1000.64.

221. Six Contes Fantasques by Maurice Toesca. (Paris), Flammarion, (1953). Six engravings, 13 3/16 x 10". H.B18. The Museum of Modern Art, New York, Louis E. Stern Collection of Illustrated Books. 1002.64.A-B.
222. Poèmes et Lithographies by Pablo Picasso. Paris, (Galerie Louise Leiris), December 1954. Fourteen lithographs, 25 15/16 x 19 3/4". H.Fl. The Museum of Modern Art, New York, gift of Daniel-Henry Kahnweiler. 369.58.1-14.
223. Chevaux de Minuit by Roch Grey. Cannes and Paris, (Le) Degré Quarante et Un, (1956). Thirteen drypoint and engravings, 31 x 21". H.A14. The Museum of Modern Art, New York, Louis E. Stern Collection of Illustrated Books. 1009.64.
224. La Tauromaquia, o Arte de Torear by José Delgado alias Pepe Illo. Barcelona, (Editiones La Cometa), 1959. Twenty-six engraving and aquatints and one cover etching, 13 3/4 x 19 1/2". B.950-976. The Museum of Modern Art, New York, Louis E. Stern Collection of Illustrated Books. 1023.64.
225. Le Cocu Magnifique by Fernand Crommelynck. (Paris), Editions de l'Atelier Crommelynck, (1968). Twelve etching and aquatints, 11 1/4 x 15". B.1244-1255. The Museum of Modern Art, New York, Monroe Wheeler Fund. 332.69.1-12.

The Museum of Modern Art

West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

Advance Fact Sheet

Title: PICASSO: MASTER PRINTMAKER

Dates: October 14-November 29, 1970

Director: Riva Castleman, Associate Curator
for Prints and Illustrated Books

Contents: More than 180 etchings, woodcuts, color lithographs, and
aquatints ranging in date from the famous Frugal Repast
of 1904 to A Couple of Art Lovers III, an aquatint of 1966.

25 books illustrated by Picasso from Saint Matorel by Max
Jacob, published in 1911 to Le Cocu Magnifique by Fernand
Crommelynck, published in 1968.

The famous "347" series of etchings Picasso made during
eight months of his 77th year (in 1968). Popularly
called "erotic" prints, these etchings and aquatints
recapitulate many of the themes which have entranced him
all his life--the circus, lovemaking, Greek warriors.

(Note: This section of the exhibition will be shown in
two parts: approximately 20 prints will be shown along
with the retrospective; the remaining prints from "347"
will be on view in the Paul J. Sachs Gallery on the
Museum's third floor. Under the Museum auspices, the
"347" prints have been shown in Tokyo and Los Angeles
and will continue to tour--(Philadelphia, Caracas, San
Francisco)--after the New York showing at The Museum of
Modern Art.)

"PICASSO: MASTER PRINTMAKER is a celebration, a selective
survey of Picasso's most famous and important prints,"
Miss Castleman says. "From the masterful Frugal Repast
of 1904 to the representation of Venus and Cupid of 1968,
the thread of genius runs true."

Unusual Works: Works never shown in this country before are Picasso's first
color prints, six aquatint portraits of Dora Maar, four ex-
ceptionally fine examples from the "Saltimbanque" series of
1905--a recently discovered Portrait of Fernande Olivier of
the same period, two powerful Weeping Woman etchings from
the "Guernica" studies which have never been published are
among the other outstanding examples of Picasso's work in
the exhibition.

Checklist, black and white photographs, and color transparencies available from
Elizabeth Shaw, Director, Department of Public Information, The Museum of Modern
Art, 11 West 53rd Street, New York, New York, 10019. (212) 956-7501, 7504.

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

WALL LABEL

PICASSO: MASTER PRINTMAKER

October 14 - November 29, 1970

During seven months in 1968, Pablo Picasso created 347 prints. This exhibition celebrates a feat that is unequalled in the history of fine printmaking by presenting the "347" together with a selection of Picasso's earlier printed masterworks.

The "347" manifest the intricate and seemingly endless range of Picasso's imagination. They deluge the viewer with a cascade of new and old themes, overwhelming in variety, technique, and uncontrollable mischief. In these galleries and in those on the third floor devoted to the series, the spectator is invited to join the circus, a gypsy band, several seventeenth-century painters in their amorous pursuits, and the artist himself, eternally confronted by his model.

In addition to the "347", you will see here over two hundred prints made by Picasso since 1904. The earliest are two examples of his most famous etching, The Frugal Repast, one of which is printed in blue. The other was once in the collection of Alfred Stieglitz, an early promoter of modern art in America. The unique portrait of Fernande Olivier of 1906 belonged to the Cone sisters of Baltimore, also among the first in this country to collect Picasso's work. Six other rare portraits, aquatints of Dora Maar, were originally meant for Picasso's autobiography and are his first color prints (1939).

After World War II, Picasso turned his creative efforts to the exploration of lithography. In a short time, he was to master color lithography, but his most colorful prints were to be produced in another medium. The linoleum cuts that he began in 1959 brought vitality to what had been a relatively characterless material.

(more)

Picasso's technical exploration has been a result of his artistic concepts. Always demanding new skills from his printers, he has invariably drawn around him the finest: Delâtre, Fort, Lacourière, and Mourlot in Paris; Arnera and the Crommelynck brothers in the south of France. And from their hands have emerged editions of over 1800 etchings, drypoints, aquatints, engravings, lithographs, woodcuts, and linoleum cuts--a total of more than ^{quarters of} ~~half~~ a million prints.

Picasso's creative impulse is insatiable. Voraciously he explores the vital core of whatever materials he uses. This exhibition offers a visible record of some of his experiences in making the art of printing his own.

R.C.

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

PICASSO - MASTER PRINTMAKER

This chronology is confined to Picasso's activity as a printmaker.

1881 Born October 25 in Málaga, Spain

1899 At the suggestion of Ricardo Canals, a friend from the circle of the café Els Quatre Gats in Barcelona, undertakes his first etching, representing a picador El Zurdo ("The Left-handed Man"), of which one proof is known.

1904 First etching done in his studio in the "Bateau Lavoir," Paris: The Frugal Repast, printed by Eugène Delâtre in a small edition for Clovis Sagot and Le Père Soulier.

1905 Series of 16 drypoints and etchings printed in small editions by Eugène Delâtre. These prints, known as Les Saltimbanques ("The Acrobats") parallel the paintings and drawings of the Cirque Médrano performers on and off stage.

1905-06 First woodcuts related to interest in pre-Roman Iberian sculpture.

1909 First etchings heralding the beginning of analytical Cubism: Two Nude Figures and Still Life with Compote.

1910 During summer in Cadaquès, Catalonia, painting with Derain, produces first book illustrations: four etchings for Max Jacob's play Saint Matorel; issued by Daniel-Henry Kahnweiler in 1911.

1912 Reduction of planes into synthetic Cubism: drypoint, Still Life with Bottle.

1913 Ambroise Vollard, a well-known art dealer and publisher of editions deluxe in Paris, acquires Picasso's 1904-05 plates and has them steel-faced and reprinted by Louis Fort in an edition of 279.

1919 First transfer lithographs: invitation card and catalogue cover for exhibition of his drawings and watercolors at the Paul Rosenberg Gallery, Paris (October 20-November 15).

1921 Series of transfer lithographs in classical style issued by Galerie Simon in 1923: The Rider and On the Beach I (Two Nudes).

1923 Meets André Breton, leader of the Surrealist movement, and executes his drypoint portrait for the frontispiece of Breton's book Clair de Terre.

1924-25 First lithographs employing light-dark modeling technique: Seated Woman and Head of a Woman.

1927 First appearance in prints of Picasso's recurring theme of the artist and his model: The Nude Model and The Model Dressed.

1930 Begins 30 etchings for Les Métamorphoses by Ovid, published in Lausanne by Albert Skira in 1931.

1931 For a special edition of Honoré de Balzac's Le Chef-d'oeuvre inconnu, published by Ambroise Vollard, provides 67 designs for wood engravings, executed by Georges Aubert (16 of which are based on calligraphic ink drawings in a 1926 sketchbook), and 13 etchings in the "classical" style.

1933 Between March 20-April 11 produces in Paris a series of 40 etchings on the theme of "The Sculptor's Studio," portraying a sculptor at work and at rest; completes the series the following year with 6 more.

- 1934 Executes 6 etchings as illustrations for Lysistrata by Aristophanes, issued by The Limited Editions Club of New York; they follow the text more closely than do Picasso's subsequent book illustrations.
- 1935 Spring: The recurring theme of the symbolic confrontation of the bull and the horse, first seen in 1921, reaches its pinnacle in the etching Minotauromachy, a prelude to Guernica and other allegories of 1937 inspired by the Spanish Civil War.
- 1936 June: First experiments with sugarlift aquatint: a plate of 4 illustrations for Paul Eluard's book of poems La Barre d'Appui; one is a portrait of Eluard's wife Nusch.
Begins work on Vollard's 1931 commission of 31 sugarlift aquatints to illustrate Comte de Buffon's Histoire naturelle, published in 1942 after Vollard's death.
- Circa 1937 Portraits of Ambroise Vollard, who had given Picasso his first exhibition in Paris in 1901.
- 1937 Etches two plates and writes accompanying poem for The Dream and Lie of Franco. The last four scenes of the second plate are closely related to Guernica, painted between May 1 and early June.
July 2: Weeping Woman: considered part of the group of works connected with Guernica, protesting the ravages of war.
- 1939 The 40 "Sculptor's Studio" etchings of 1933 and about 60 other plates done between 1931-1937 which Ambroise Vollard had acquired before his death, printed by Roger Lacourière in an edition of 303 copies; these are not released until after the war.
First color prints: aquatints made as decoration for a book containing all Picasso's writings.
- 1945 November: Needing a warm place to work during the rigorous Parisian winter, takes refuge in the printing establishment of Fernand Mourlot, where he creates his first large series of lithographs, one of which is Head of a Young Boy.
- 1946 First lithographs in color.
- 1948 Woman in an Armchair: Picasso produces more states (27) of this lithograph than of any other.
- 1949 January: creates his largest print, Lobster and Fish, 2 1/2 x 3 1/2 feet.
April: his lithograph, The Dove, appears on the prize-winning poster for the World Congress of Peace, Paris.
- 1954 The color lithograph Two Clowns serves as cartoon for tapestry, commissioned by Mme Marie Cuttoli.
- 1957 Portraits of Daniel-Henry Kahnweiler, Picasso's friend, connoisseur of his work, and agent since 1907.
- 1958 Linoleum cut Bust of a Woman after Cranach utilizes 5 blocks, one for each color.
- 1959 Devises innovative technique for making and printing linoleum cuts; utilizes successive cuttings on one block for each color.
Twenty-six engraving and aquatint illustrations showing the complete development of a bullfight, for La Tauromaquia o Arte de Torrear by José Delgado, alias Pepe Illo.
- 1964 Returns to color aquatint: The Smoker.
- 1966 Twelve etchings and aquatints for Le Cocu magnifique by Fernand Crommelynck, issued in 1966.
- 1968 March 16-October 5: Series of 347 prints created at his studio at Mougins and printed by Aldo and Piero Crommelynck; the more than 20 explicit scenes of lovemaking cause the entire series to be known as "erotic".

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"347 GRAVURES"

ON MARCH 16, Picasso began work on a large copper plate. It was exactly one month after the death of his long-time friend from Barcelona, Jaime Sabartés, who had been the artist's model, companion, secretary, and chronicler for almost seventy years. Sabartés' death may well have emphasized the increasingly swift passage of time for the 86-year-old Picasso and precipitated his work on the large plate. In one of his few recognizable self-portraits, he depicted himself as an old man. The person beside him may be an idealized Sabartés. Together they watch a scene that can be considered a preamble to the series of 347 prints Picasso was to create in the following seven months.

With the two Crommelynck brothers, printers of most of his etchings during the 1960s, Picasso worked at a pace that would exhaust a young man. At one point, he worked thirteen successive days on the series and often completed five or six etchings a day. He continuously made knowledgeable use of his medium, producing images that have all the spontaneity of a sketch although bound by the comparatively inflexible intaglio process.

Neither the series nor the individual prints have been given titles. Although no one subject runs throughout, in the most general terms the theme may be the game of life. In this game, the pursuit of love is the dominant ploy. The players are men in antique dress and voluptuously available women enacting scenes of polite or lascivious admiration, pursuit, capture, and delightful conquest. Man never seems to divest himself of his disguise, while woman remains enigmatically enticing.

Picasso's compositions are filled with allegorical and historical references. Perhaps, when these 347 prints have become as familiar as the so-called Vollard Suite of the 1930s, their complex references will be revealed. For the present, the wondrous results of Picasso's fertile imagination and incredible knowledge invite our discovery.

The series "347 Gravures" is from the collection of the artist and is lent for this exhibition through the courtesy of Galerie Louise Leiris, Paris.

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Checklist

PICASSO; MASTER PRINTMAKER

October 14 - November 29, 1970

PRINTS

In the listing below dimensions given are plate or composition size, height preceding width. References cited:

G - Geiser, Bernhard. Picasso Peintre-Graveur. V. 1-2 (1899-1934). Berne, 1933-1968.

M - Murlot, Fernand. Picasso Lithographe. V. 1 (1919-1947) -4 (1956-1963). Monte-Carlo, André Sauret, 1949-1964.

B - Bloch, Georges. Pablo Picasso Catalogue of the Printed Graphic Work 1904-1967. Berne, Kornfeld et Klipstein, 1968.

1. The Frugal Repast. (1904). Etching, 18 1/8 x 14 15/16". G.2,IIa. The Art Institute of Chicago, the Alfred Stieglitz Collection. 70.829.
2. The Frugal Repast. (1904). Etching, printed in color, 18 1/8 x 14 15/16". G.2,IIa. The Art Institute of Chicago, the Clarence Buckingham Collection. 70.830.
3. Bust of a Man. (February 1905). Drypoint, 4 3/4 x 3 9/16". G.5a. The Baltimore Museum of Art, the Cone Collection. 70.841.
4. The Two Acrobats. (March 1905). Drypoint, 4 3/4 x 3 9/16". G.6a. The Baltimore Museum of Art, the Cone Collection. 70.842.
5. Head of a Woman in Profile. (1905). Drypoint, 11 9/16 x 9 3/4". G.7a. The Museum of Modern Art, New York, the Lillie P. Bliss Collection. 94.34. (S-735).
6. The Acrobats. (1905). Drypoint, 11 1/4 x 12 7/8". G.9b. The Museum of Modern Art, New York, gift of Abby Aldrich Rockefeller. 502.40. (S-9456).
7. Acrobat Resting. (1905). Drypoint, 4 3/4 x 3 7/16". G.12b. The Museum of Modern Art, New York, gift of Abby Aldrich Rockefeller. 499.40.
8. The Family of Acrobats with Monkey. (1905). Drypoint, 9 1/4 x 7". G.13a. The Baltimore Museum of Art, the Cone Collection. 70.840.
9. The Bath. (1905). Drypoint, 13 1/2 x 11 5/16". G.14b. The Museum of Modern Art, New York, gift of Edwin I. Marks. 812.65.
10. Salomé. (1905). Drypoint, 16 x 13 3/4". G.17a. The Baltimore Museum of Art, the Cone Collection. 70.839.

11. Bust of a Young Woman Facing Left, Three-Quarter View. (1906). Woodcut, 20 1/4 x 13 1/2". G.212. The Museum of Modern Art, New York, the Abby Aldrich Rockefeller Fund. 386.51. (Mathews 3498).
12. Fernande Olivier. (ca. 1906). Drypoint, 6 7/16 x 4 5/8". Not in Geiser. The Baltimore Museum of Art, the Cone Collection. 70.843.
13. Two Nude Figures. (1909). Drypoint, 5 1/8 x 4 5/16". G.21, IIIb. Yale University Art Gallery, New Haven, gift of Mr. and Mrs. Walter Bareiss. 70.800.
14. Still Life with Compote. (1909). Drypoint, 5 1/4 x 4 3/8". G.22, IIIb. The Museum of Modern Art, New York, lent by the International Arts Foundation. E.L. 68.733. (S-9452).
15. Head of a Man. (1912). Etching, 5 1/8 x 4 5/16". G. 32b. The Museum of Modern Art, New York, gift of Abby Aldrich Rockefeller. 486.40. (Mathews 1421).
16. Still Life with Bottle. (1912). Drypoint, 19 11/16 x 12". G. 33b. The Museum of Modern Art, New York, acquired through the Lillie P. Bliss Bequest. 21.47. (S-6289).
17. Man with a Dog. (1914). Etching, 10 7/8 x 8 5/8". G.39, III. The Museum of Modern Art, New York, Larry Aldrich Fund. 788.56.
18. Man with a Guitar. (1915). Engraving, 6 x 4 1/2". G.51, IX. Collection Mr. and Mrs. Walter Bareiss. 70.801.
19. The Rider. (March 7, 1921). Lithograph, 7 9/16 x 10 3/4". M.VIII; G.228. The Museum of Modern Art, New York, gift of Mrs. Saidie A. May. 42.32.
20. On the Beach I (Two Nudes). (March 8, 1921). Lithograph, 4 x 8 5/16". M.X; G.230. The Art Institute of Chicago, Albert H. Wolf Memorial Collection. 70.831.
21. Bull Attacking a Horse. (1921). Etching, 7 x 9 3/8". G.60. Achenbach Foundation for Graphic Arts, California Palace of the Legion of Honor, San Francisco. 70.893.
22. The Spring. (1921). Engraving and drypoint, 7 1/16 x 9 3/8". G.61, II. The Museum of Modern Art, New York, gift of Abby Aldrich Rockefeller. 494.40.

23. The Three Women. (1922). Etching, 6 7/8 x 5 1/8". G.68, III. Collection Mr. and Mrs. Robert Saidenberg, New York. 70.605.
24. The Three Bathers III. (1922-23). Etching, 7 1/16 x 5 1/16". G.108b. The Museum of Modern Art, New York, gift of Abby Aldrich Rockefeller. 504.40.
25. Seated Woman. (1924). Lithograph, 11 9/16 x 8 1/4". M.XIX; G.239. The Museum of Modern Art, New York, gift of Abby Aldrich Rockefeller. 493.40.
26. Interior. (1926). Lithograph, 8 3/4 x 11". M.XXI; G.241. The Museum of Modern Art, New York, gift of Abby Aldrich Rockefeller. 487.40.
27. Reading. (1926). Lithograph, 12 7/8 x 9 13/16". M.XXII; G.242. The Museum of Modern Art, New York, gift of Abby Aldrich Rockefeller. 485.40. (S-6235).
28. Three Friends. (1927). Etching, 16 15/16 x 11 3/4". G.117b. The Museum of Modern Art, New York, gift of Abby Aldrich Rockefeller. 491.40. (S-11.008).
29. Man and Woman. (1927). Etching, 7 9/16 x 10 15/16". G.118b. The Museum of Modern Art, New York, gift of James William Reid. 383.49.
30. The Nude Model. (1927). Etching, 11 x 7 1/2". G.119, II. The Museum of Modern Art, New York, gift of Mrs. Saidie A. May. 43.32.
31. Face. (1928). Lithograph, 8 1/8 x 5 9/16". M.XXIII; G.243. The Museum of Modern Art, New York, gift of Abby Aldrich Rockefeller. 480.40. (S-6668).
32. Death of Orpheus. (2nd unpublished plate for The Metamorphosis of Ovid, Book XI). (September 16, 1930). Etching, 12 5/16 x 8 11/16". G.174, I. The Museum of Modern Art, New York, gift of Monroe Wheeler. 2717.67.
33. Two Nude Women. (September 30, 1930). Etching, 12 5/16 x 8 7/8". G.199,b. The Museum of Modern Art, New York, gift of Abby Aldrich Rockefeller. 481.40.
34. Man and Woman. (June 20, 1931). Drypoint, 14 3/8 x 11 5/8". G.203, II. The Museum of Modern Art, New York, purchase. 179.49.

35. Two Women Resting. (September 19, 1931). Drypoint, 11 3/4 x 14 7/16". G.210. The Museum of Modern Art, New York, purchase. 184.49.
36. The Diver. (December 1932). Etching and collage, 5 1/2 x 4 7/16". G.277 B,a. The Art Institute of Chicago, given in memory of Charles B. Goodspeed by Mrs. Gilbert W. Chapman. 70.832.
37. The Diver. (December 1932). Etching and collage, 5 1/2 x 4 7/16". G.277 B,b. The Art Institute of Chicago, given in memory of Charles B. Goodspeed by Mrs. Charles B. Goodspeed. 70.833.
38. Head. (March 12, 1933). Etching, 7 x 6". G.295, B,b. The New York University Art Collection, gift of Edward Albee. 70.606.
39. Two Women Looking at a Statue. (March 21, 1933). Etching, 10 1/2 x 7 5/8". G.302, II. The Museum of Modern Art, New York, purchase. 189.49.
40. Model Leaning on Painting. (March 21, 1933). Etching, 10 1/2 x 7 5/8". G.303, II. The Museum of Modern Art, New York, purchase. 190.49. (Studly Y-96).
41. Sculptor with Bowl and Crouching Model. (March 21, 1933). Etching, 10 1/2 x 7 5/8". G.304, III. The Museum of Modern Art, New York, purchase. 188.49. (Studly Y-29).
42. Young Sculptor at Work. (March 25, 1933). Etching, 10 1/2 x 7 5/8". G.309, II. The Museum of Modern Art, New York, purchase. 193.49. (Studly Y-24).
43. Bust of Sculptor at Work. (March 26, 1933). Etching, 10 1/2 x 7 5/8". G.311, II. The Museum of Modern Art, New York, purchase. 194.49.
44. Sculptor at Rest Before a Statue of a Nude with Drapery. (March 27, 1933). Etching, 10 1/2 x 7 5/8". G.313, II. The Museum of Modern Art, New York, purchase. 197.49. (S-10.810).
45. Sculptor at Rest near a Sculpture. (March 30, 1933). Etching, 7 5/8 x 10 1/2". G.318, II. The Museum of Modern Art, New York, purchase. 202.49. (Studly Y-27).
46. Sculptor and His Model near a Window. (March 31, 1933). Etching, 7 5/8 x 10 9/16". G.321, III. The Museum of Modern Art, New York, purchase. 206.49. (Studly BL-52).

47. Sculptor at Rest I. (April 3, 1933). Etching, 7 5/8 x 10 9/16".
G.324, II. The Museum of Modern Art, New York, purchase. 208.49.
48. Three Nudes Near a Window. (April 6, 1933). Etching, 14 1/2 x 11 3/4".
G.329, II. The Museum of Modern Art, New York, purchase. 213.49.
49. Sculptor and Standing Model. (April 7, 1933). Etching, 14 7/16 x
11 11/16". G.330, II. The Museum of Modern Art, New York, purchase.
214.49.
50. Sculptor and Kneeling Model. (April 8, 1933). Etching, 14 1/2 x
11 11/16". G.331, II. The Museum of Modern Art, New York, purchase.
215.49. (S-8198).
51. The Rape IV. (April 22, 1933). Etching, drypoint and aquatint,
7 13/16 x 10 15/16". G.340, III. The Museum of Modern Art, New York,
purchase. 264.49. (Buchholz-Studly Y-10).
52. Woman Leaning on Her Elbow with Sculpture. (May 3, 1933). Etching,
14 7/8 x 11 5/8". G.343, II. The Museum of Modern Art, New York,
purchase. 220.49. (Studly Y-9).
53. Model and Large Sculpture from the Back. (May 4, 1933). Etching and
scraper, 10 1/2 x 7 5/8". G.345, V. The Museum of Modern Art, New
York, purchase. 222.49.
54. Model and Sculpture. (May 4, 1933). Etching, 10 9/16 x 7 5/8".
G.346, II. The Museum of Modern Art, New York, purchase. 221.49.
(Buchholz-Studly X-98).
55. Sculptures and Vase of Flowers. (May 5, 1933). Etching and aquatint,
10 1/2 x 7 5/8". G.348, IV. The Museum of Modern Art, New York,
purchase. 223.49.
56. Minotaur and Sculptor Carousing. (June 18, 1933). Etching,
11 11/16 x 14 3/8". G.351, IV. The Museum of Modern Art, New York,
purchase. 228.49. (S-9108).
57. Sleeping Minotaur Observed by a Woman. (May 18, 1933). Etching,
7 5/8 x 10 9/16". G.352, V. The Museum of Modern Art, New York,
purchase. 227.49. (S-8208).
58. Dying Minotaur. (May 30, 1933). Etching, 7 5/8 x 10 9/16". G.366, II.
The Museum of Modern Art, New York, purchase. 233.49. (S-8200).

59. Minotaur and a Sleeping Woman. (June 18, 1933). Drypoint, 11 5/8 x 14 3/8". G.369, III. The Museum of Modern Art, New York, purchase. 236.49. (S-8197).
60. The Rape VII. (November 2, 1933). Drypoint and aquatint, 7 3/4 x 10 15/16". G.378, X. The Museum of Modern Art, New York, purchase. 237.49. (Buchholz-Studly Y-11).
61. Seated Woman and Woman from the Back. (January 27, 1934). Etching, 10 7/8 x 7 3/4". G.404, II. The Museum of Modern Art, New York, purchase. 243.49.
62. Seated Woman with Hat and Standing Draped Woman. (January 29, 1934). Etching, 10 15/16 x 7 13/16". G.408, II. The Museum of Modern Art, New York, purchase. 245.49.
63. Rembrandt and Two Women. (January 31, 1934). Etching and scraper, 10 7/8 x 7 3/4". G.414, II. The Museum of Modern Art, New York, purchase. 249.49. (Buchholz-Studly Y-5).
64. Female Bullfighter I. (June 12, 1934). Etching, 18 7/8 x 26 3/4". G.425 B,b. The Museum of Modern Art, New York, acquired through the Lillie P. Bliss Bequest. 243.47. (S-8196).
65. Female Bullfighter II. (June 20, 1934). Etching, 11 11/16 x 9 5/16". G.426, II. The Museum of Modern Art, New York, purchase. 253.49. (S-8211).
66. Bullfight. (September 8, 1934). Etching, 19 7/16 x 27 1/16". G.433. The Museum of Modern Art, New York, acquired through the Lillie P. Bliss Bequest. 244.47. (S-8195).
67. Blind Minotaur Guided by a Little Girl I. (September 22, 1934). Etching and engraving, 9 15/16 x 13 5/8". G.434, XIII. The Museum of Modern Art, New York, purchase. 255.49. (S-11.009).
68. Blind Minotaur Guided by a Little Girl in the Night. (November 1934). Aquatint, drypoint and scraper, 9 11/16 x 13 5/8". G.437, IV. The Museum of Modern Art, New York, the Abby Aldrich Rockefeller Fund. 90.49. (S-8215).
69. Two Catalan Drinkers. (November 29, 1934). Etching, 9 5/16 x 11 11/16". G.442, II. The Museum of Modern Art, New York, purchase. 262.49.

70. Winged Bull Watched by Four Children. (December 1934). Etching, 9 5/16 x 11 5/8". G.444, II. The Museum of Modern Art, New York, purchase. 266.49. (S-8210).
71. Minotauromachy. (1935). Etching and scraper, 19 1/2 x 27 7/16". B.288. The Museum of Modern Art, New York, purchase. 20.47. (S-8305).
72. Faun Unveiling a Woman. (June 12, 1936). Etching and aquatint, 12 7/16 x 16 7/16". B.230. The Museum of Modern Art, New York, purchase. 267.49. (S-9111).
73. Ambroise Vollard II. (ca. 1937). Aquatint, 9 11/16 x 13 3/4". B.231. The Museum of Modern Art, New York, acquired through the Lillie P. Bliss Bequest. 253.47. (S-8207).
74. Dream and Lie of Franco (I). (January 8, 1937). Etching and aquatint, 12 3/8 x 16 9/16". B.297. The Museum of Modern Art, New York, gift of Mrs. Stanley Resor. 424.58.1. (S-5916).
75. Dream and Lie of Franco (II). (January 8-9, 1937, June 7, 1937). Etching and aquatint, 12 3/8 x 16 9/16". B.298. The Museum of Modern Art, New York, gift of Mrs. Stanley Resor. 424.58.2. (S-5915).
76. Weeping Woman. (July 2, 1937). Etching, drypoint and aquatint, 27 1/8 x 19 7/16". B.1333, III. The Museum of Modern Art, New York, lent by the artist. E.L. 39.1093.42. (S-5907).
77. Weeping Woman. (July 2, 1937). Etching, drypoint and aquatint, 27 1/8 x 19 7/16". B.1333, VI. The Museum of Modern Art, New York, lent by the artist. E.L. 39.1093.43. (S-2539).
78. Combat. (October 10, 1937). Etching and engraving, 15 5/8 x 19 7/16". B.301. The Museum of Modern Art, New York, acquired through the Lillie P. Bliss Bequest. 34.48. (Studly P-64).
79. Woman with Tambourine. (1938). Etching and aquatint, 26 1/4 x 20 1/8". B.310. The Museum of Modern Art, New York, acquired through the Lillie P. Bliss Bequest. 165.45. (S-6452).
80. Head of a Woman with Necklace. (1939). Aquatint, printed in color, 11 13/16 x 9 1/16". B.1335. Collection Contemporary Art Establishment, Zurich. 70.596.
81. Head of a Woman. (1939). Etching, printed in color, 11 13/16 x 9 1/16". B.1336. Collection Contemporary Art Establishment, Zurich. 70.599.

82. Head of a Woman I. (1939). Aquatint, printed in color, 11 13/16 x 9 1/16". B.1337. Collection Contemporary Art Establishment, Zurich. 70.595.
83. Head of a Woman II. (1939). Aquatint, printed in color, 11 13/16 x 9 1/16". B.1338. Collection Contemporary Art Establishment, Zurich. 70.598.
84. Head of a Woman III. (1939). Aquatint, printed in color, 11 13/16 x 9 1/16". B.1339. Collection Contemporary Art Establishment, Zurich. 70.597.
85. Head of a Woman IV. (April 20, 1939). Aquatint, printed in color, 11 13/16 x 9 1/16". B.1340. Collection Mr. Bengt Lapidus, Stockholm.
86. Faun Musician and Dancer. (September 24, 1945). Etching, 10 3/8 x 13 5/8". B.1341. The Museum of Modern Art, New York, gift of Abby Aldrich Rockefeller. 85.52.
87. Head of a Young Boy. (November 7, 1945). Lithograph, 12 1/4 x 9 3/8". M.8, III. The Museum of Modern Art, New York, Curt Valentin Bequest. 357.55. (Studly BL-54).
88. Young Girl with Long Hair. (November 24, 1945). Lithograph, 15 1/8 x 12 3/8". M.12, VI. The Museum of Modern Art, New York, acquired through the Lillie P. Bliss Bequest. 261.47. (S-7358B).
89. Page of Sketches, (Heads of Children and Horses). (December 4, 1945). Lithograph, 12 13/16 x 17 1/2". M.18. The Art Institute of Chicago. 70.834.
90. Rams' Heads. (December 7, 1945). Lithograph, 9 7/16 x 13 7/16". M.19. The Museum of Modern Art, New York, Mrs. Bertram Smith Fund. 774.56.
91. Circus. (December 23, 1945). Lithograph, 11 3/4 x 15 1/2". M.24, II. The Museum of Modern Art, New York, acquired through the Lillie P. Bliss Bequest. 259.47. (S-7342B).
92. Eight Silhouettes. (January 13, 1946). Lithograph, 12 5/8 x 17 3/8". M.29. The Museum of Modern Art, New York, Curt Valentin Bequest. 359.55. (S-8694).
93. The Bull. (January 17, 1946). Lithograph, 11 3/8 x 16 1/8". M.17, XI. The Museum of Modern Art, New York, acquired through the Lillie P. Bliss Bequest. 256.47. (S-7350A).

94. Two Nude Women. (February 12, 1946). Lithograph, 12 5/8 x 16 15/16". M.16, XVIII. The Museum of Modern Art, New York, acquired through the Lillie P. Bliss Bequest. 263.47.
95. Françoise with a Bow in Her Hair. (June 14, 1946). Lithograph, 24 3/4 x 18 3/8". M.41. The Museum of Modern Art, New York, purchase. 153.49. (Studly AG-26).
96. Françoise as the Sun. (June 15, 1946). Lithograph, 21 1/4 x 17 7/8". M.48. The Museum of Modern Art, New York, acquired through the Lillie P. Bliss Bequest. 106.52. (Studly AG-23).
97. Pipes. (1946). Etching, 10 9/16 x 13 7/8". B.1347. The Museum of Modern Art, New York, Mrs. Bertram Smith Fund. 768.56.
98. Pipes. (1946). Etching, printed in color, 10 11/16 x 13 15/16". B.1349. The Museum of Modern Art, New York, acquired through the Lillie P. Bliss Bequest. 241.47. (S-8194).
99. The Owl on the Chair, Ochre Background. (January 20, 1947). Lithograph, printed in color, 25 1/2 x 19 1/2". M.55. The Museum of Modern Art, New York, Curt Valentin Bequest. 360.55. (S-11.031).
100. Fauns and Centauress. (January 26, 1947). Lithograph, 19 7/16 x 25 3/8". M.59. The Museum of Modern Art, New York, acquired through the Lillie P. Bliss Bequest. 258.47. (Studly W-69).
101. Inès and Her Child. (January 29, 1947). Lithograph, 25 3/8 x 18 1/2". M.61. The Museum of Modern Art, New York, purchase. 563.51. (S-8513).
102. Woman in an Armchair. (February 16, 1947). Lithograph, printed in color, 19 3/8 x 12 1/2". M.69. The Museum of Modern Art, New York, given anonymously. 274.55.
103. Large Still Life with Compote. (March 10, 1947). Lithograph, 18 5/8 x 24 1/16". M.73, II. The Museum of Modern Art, New York, purchase. 778.56.
104. Composition with Vase of Flowers. (March 10, 1947). Lithograph, printed in color, 17 7/8 x 23 3/4". M.74. The Museum of Modern Art, New York, gift of Victor S. Riesenfeld. 357.48. (S-9331).
105. Couple. (March 23, 1947). Lithograph, 19 5/8 x 25 3/8". M.80. The Museum of Modern Art, New York, Mrs. Bertram Smith Fund. 775.56.

106. The Sleeping Woman. (March 23, 1947). Lithograph, 19 5/8 x 25 5/16".
M.81. The Museum of Modern Art, New York, Mrs. Bertram Smith Fund.
777.56.
107. David and Bathsheba. (March 30, 1947). Lithograph, 25 5/8 x 19 1/4".
M.109,I,1. The Museum of Modern Art, New York, Mrs. Bertram Smith Fund.
776.56. (Mathews 765).
108. David and Bathsheba. (March 30, 1947). Lithograph, 25 7/8 x 19 1/4".
M.109,I,2. The Museum of Modern Art, New York, acquired through the
Lillie P. Bliss Bequest. 254.47. (S-10.778).
109. David and Bathsheba. (March 30, 1947). Lithograph, 25 1/2 x 19 1/4".
M.109,I,4. The Museum of Modern Art, New York, acquired through the
Lillie P. Bliss Bequest. 255.47. (S-11.030).
110. Seated Woman and Sleeper. May 11, 1947. Lithograph, printed in color,
19 1/4 x 23 5/8". M.104. Collection Mr. and Mrs. Daniel Saidenberg,
New York. 70.603.
111. Faun Playing, No. 5. (March 10, 1948). Lithograph, 26 7/8 x 20 1/8".
M.116. The Museum of Modern Art, New York, purchase. 105.52.
112. Centaur Dancing, Black Background. (October 1948). Lithograph,
19 9/16 x 25 5/8". M.121. The Museum of Modern Art, New York, purchase.
154.49. (Studly AE 77).
113. Head of a Bull, Turned to Left. (November 1948). Lithograph,
25 1/4 x 19 7/16". M.123. The Museum of Modern Art, New York, Mrs.
Bertram Smith Fund. 784.56.
114. Head of a Bull, Turned to Right. (November 1948). Lithograph,
25 5/8 x 19 5/8". M.124. The Museum of Modern Art, New York, Mrs.
Bertram Smith Fund. 787.56.
115. The Studio. (November 10, 1948). Lithograph, 24 13/16 x 19 5/16".
M.125. The Museum of Modern Art, New York, gift of Mr. and Mrs. E.
Powis Jones. 779.56.
116. Black Head. (November 20, 1948). Lithograph, 25 5/16 x 19 9/16".
M.126. The Museum of Modern Art, New York, the Abby Aldrich
Rockefeller Fund. 564.51. (S-12.716).

117. Study of Profiles. (December 8, 1948). Lithograph, 28 7/8 x 21 5/8". M.132. The Museum of Modern Art, New York, Mrs. Bertram Smith Fund. 373.56. (S-15.390).
118. Woman in an Armchair No. 1. (January 16, 1949). Lithograph, 27 3/16 x 20 1/8". M.134 definitive state. The Museum of Modern Art, New York, Curt Valentin Bequest. 361.55.
119. Woman in an Armchair No. 4. (January 3, 1949). Lithograph, 27 1/2 x 21 1/2". M.137, V. The Museum of Modern Art, New York, Curt Valentin Bequest. 362.55.
120. Lobster and Fish. (January 7, 1949). Lithograph, 29 1/8 x 40 3/8". M.142. The Museum of Modern Art, New York, Mrs. Bertram Smith Fund. 785.56. (S-18.169).
121. The Dove. (January 9, 1949). Lithograph, 21 1/2 x 27 1/2". M.141. Collection Frank Perls, Beverly Hills, California. 70.499.
122. The Toad. (January 13, 1949). Lithograph, 19 5/8 x 25 1/4". M.144. The Museum of Modern Art, New York, the Abby Aldrich Rockefeller Fund. 565.51. (S-15.507).
123. Young Girl Inspired by Cranach. (March 26-27, 1949). Lithograph, printed in color, 25 3/8 x 19 1/2". M.176, II. The Museum of Modern Art, New York, Curt Valentin Bequest. 364.55.
124. David and Bathsheba. (May 9, 1949). Lithograph, 25 11/16 x 18 15/16". M.109, II. The Museum of Modern Art, New York, Curt Valentin Bequest. 363.55. (S-18.706).
125. Figure with Striped Blouse. (April 3, 1949). Lithograph, printed in color, 25 1/2 x 19 3/4". M.179. The Museum of Modern Art, New York, the Abby Aldrich Rockefeller Fund. 566.51. (S-11.007).
126. Venus and Cupid. (Third Variation). (May 25, 1949). Lithograph, 29 15/16 x 14 15/16". M.184. The Art Institute of Chicago, bequest of Curt Valentin. 70.838.
127. Venus and Cupid. (Second Variation). (May 30, 1949). Lithograph, 26 3/4 x 19 3/4". M.183, II, 2. Lent anonymously. 70.581.

128. Woman with a Snood. (May 30, 1949). Lithograph, printed in color, 25 5/8 x 19 3/4". M.178, III,4. The Museum of Modern Art, New York, Curt Valentin Bequest. 365.55.
129. Françoise with Gray Background. (November 19, 1950). Lithograph, 24 5/8 x 18 1/2". M.195, II. Collection Mr. and Mrs. Daniel Saidenberg, New York. 70.590.
130. The Departure. (May 20, 1951). Lithograph, printed in color, 21 1/8 x 25 9/16". M.201 definitive state. The Museum of Modern Art, New York, the Abby Aldrich Rockefeller Fund. 22.52. (S-11.018).
131. The Hen. (June 23, 1952). Aquatint and drypoint, 20 3/8 x 26 1/4". B.694. The Museum of Modern Art, New York, Curt Valentin Bequest. 368.55.
132. Paloma and Her Doll Against a Black Background. (December 14, 1952). Lithograph, 27 3/4 x 21 3/4". M.229. The Museum of Modern Art, New York, Curt Valentin Bequest. 366.55.
133. Woman at the Window. (1952). Aquatint and drypoint, 32 13/16 x 18 5/8". B.695. The Museum of Modern Art, New York, Curt Valentin Bequest. 367.55. (S-11.419).
134. Mother and Children. (January 20, 1953). Lithograph, 18 7/8 x 29 1/16". M.239. The Museum of Modern Art, New York, purchase. 781.56.
135. The Italian (after the Painting by Victor Orsel). (January 21, 1953). Lithograph, 17 9/16 x 15". M.238, II. Collection Mr. and Mrs. Daniel Saidenberg, New York. 70.591.
136. Torso of a Woman. (1953). Aquatint, 32 7/8 x 18 5/8". B.746. Lent by Reiss-Cohen Inc., New York. 70.837.
137. Dance of the Banderillas. (February 14, 1954). Lithograph, 18 9/16 x 25". M.248. The Museum of Modern Art, New York, Larry Aldrich Fund. 410.54. (S-15.458).
138. The Acrobat's Family. (February 16, 1954). Lithograph, 19 7/16 x 25 5/16". M.249. The Museum of Modern Art, New York, Curt Valentin Bequest. 370.55.
139. The Rehearsal. (February 21-26, 1954). Lithograph, 19 1/2 x 26 1/4". M.252. Collection Mr. and Mrs. Daniel Saidenberg, New York. 70.604.

140. Nude Posing. (March 18, 1954). Lithograph, 21 x 14 1/2". M.255.
The Museum of Modern Art, New York, Curt Valentin Bequest. 373.55.
141. Dressed Model. (March 19 and 26, 1954). Lithograph, 21 3/4 x 14 7/8".
M.257. The Museum of Modern Art, New York, gift of Mr. and Mrs. E.
Powis Jones. 782.56. (Studly BL-58).
142. The Painter and His Model. (March 25, 1954). Lithograph, printed in
color, 19 11/16 x 25 3/16". M.262. Collection Mr. and Mrs. Victor
Ganz, New York. 70.894.
143. Two Clowns. (March 28, 1954). Lithograph, printed in color, 29 1/2 x
21 1/4". M.264. The Museum of Modern Art, New York, Curt Valentin
Bequest. 372.55. (S-15.741).
144. The Little Artist. (May 18, 1954). Lithograph, printed in color,
25 5/8 x 19 7/8". M.263. The Museum of Modern Art, New York, gift of
Mr. and Mrs. E. Powis Jones. 786.56.
145. Bust of a Woman. (March 19, 1955). Aquatint and drypoint, 25 3/8' x
19 7/16". B.771. The Museum of Modern Art, New York, gift of
Mr. and Mrs. Daniel Saidenberg. 2667.67.
146. Two Women on the Beach. (January 1956). Lithograph, 18 13/16 x 24 3/8".
M.273. The Museum of Modern Art, New York, gift of Mr. and Mrs. Daniel
Saidenberg. 766.56.
147. The Wounded Bullfighter. (April 24, 1956). Lithograph, 14 1/4 x 18 3/4".
M.276. The Museum of Modern Art, New York, gift of Mr. and Mrs. Daniel
Saidenberg. 767.56. (S-15.742).
148. Portrait of D. H. Kahnweiler II. (June 3, 1957). Lithograph, 25 7/8 x
19 11/16". M.296. The Museum of Modern Art, New York, gift of
Mr. and Mrs. Daniel Saidenberg. 60.58.
149. Bust with Checkered Blouse. (December 18, 1957). Lithograph, 21 7/8 x
17 1/4". M.308, I. Lent anonymously. 70.580.
150. Woman with Flowered Blouse. (December 27, 1958). Lithograph, 24 3/4 x
18 7/8". M.307, III. Collection Mr. and Mrs. Lawrence Saidenberg,
New York. 70.602.

151. Bust of a Woman (after Cranach, the Younger). (1958). Linoleum cut, printed in color, 25 11/16 x 21 5/16". B.859. The Museum of Modern Art, New York, gift of Mr. and Mrs. Daniel Saidenberg. 631.59. (S-15.923).
152. The Lance. (1959). Linoleum cut, printed in color, 20 7/8 x 25 3/16". B.911. Collection New York Cultural Center. 70.583.
153. The Broken Lance. (1959). Linoleum cut, printed in color, 21 x 25 1/4". B.921. Collection New York Cultural Center. 70.585.
154. Jacqueline. (October 17, 1959). Linoleum cut, printed in color, 25 1/4 x 20 7/8". B.923. Collection New York Cultural Center. 70.582.
155. Woman Looking Out the Window. (1959). Linoleum cut, printed in color, 21 1/16 x 25 1/2". B.925. Collection New York Cultural Center. 70.584.
156. Three Women. (1959). Linoleum cut, printed in color, 20 15/16 x 25 5/16". B.926. The Museum of Modern Art, New York, gift of Saidenberg Gallery. 1378.68. (Mathews 2006).
157. Bacchanal. (November 27, 1959). Linoleum cut, printed in color, 20 7/8 x 25 3/16". B.931. Collection New York Cultural Center. 70.588.
158. Bacchanal with Bull. (1959). Linoleum cut, printed in color, 20 3/4 x 25 1/16". B.933. The Museum of Modern Art, New York, gift of Mr. and Mrs. Daniel Saidenberg. 376.62.
159. Dancers with an Owl. (1959). Linoleum cut, printed in color, 20 13/16 x 25 1/4". B.936. The Museum of Modern Art, New York, gift of Mr. and Mrs. Daniel Saidenberg. 375.62. (Mathews 3537).
160. The Vintagers. (1959). Linoleum cut, printed in color, 21 x 25 3/16". B.937. The Museum of Modern Art, New York, gift of Mr. and Mrs. Daniel Saidenberg. 377.62.
161. The Banderillas. (1959). Linoleum cut, printed in color, 21 x 26 1/8". B.940. Collection New York Cultural Center. 70.587.
162. Before the Lance. (1959). Linoleum cut, printed in color, 21 x 26 1/8". B.941. Collection New York Cultural Center. 70.586.

163. Luncheon on the Grass. (March 13, 1962). Linoleum cut, printed in color, 20 15/16 x 25 1/4". B.1027. The Museum of Modern Art, New York, gift of Mr. and Mrs. Daniel Saidenberg. 2184.67.
164. Bust of Woman with Hat. (1962). Linoleum cut, printed in color, 20" x 25 5/8" ~~13 3/4 x 10 3/4"~~. B.1072. Collection Mr. and Mrs. Robert Feldman, Scarsdale, New York. 70.835.
165. Danaë. (1962). Linoleum cut, printed in color, 10 3/4 x 13 3/4". B.1084. Collection Dorothy and Marvin Small, New York. 70.530.
166. Nude at the Spring. (1962). Linoleum cut, printed in color, 20 7/8 x 25 1/8". B.1093. The Museum of Modern Art, New York, gift of Saidenberg Gallery. 1380.68. (Mathews 2007).
167. Still Life Under the Lamp. (1962). Linoleum cut, printed in color, 20 7/8 x 25 3/16". B.1101. The Museum of Modern Art, New York, gift of Mrs. Donald B. Straus. 289.64. (S-18.840).
168. Still Life under Lamp. (1962). Linoleum cut, printed in color, 25 1/8 x 20 7/8". B.1102. Lent by Reiss-Cohen, Inc., New York. 70.836.
169. The Embrace II. (1963). Linoleum cut, printed in color, 22 5/8 x 25 3/8". B.1151. The Museum of Modern Art, New York, gift of Saidenberg Gallery. 1381.68. (Mathews 2009).
170. The Smoker. (August 27, 1964, III). Aquatint, printed in color, 16 1/4 x 12 1/2". B.1171. Collection Frank Perls, Beverly Hills, California. 70.498.
171. The Smoker. (September 8, 1964). Aquatint, 16 1/4 x 12 1/2". B.1176. The Museum of Modern Art, New York, James Thrall Soby Fund. 577.65.
172. Woman Seated in an Armchair. (October 26-27, 1966, IV). Etching, aquatint and drypoint, 18 1/2 x 12 1/2". B.1394. Lent by Saidenberg Gallery, New York. 70.599
173. A Couple of Art Lovers. (December 16, 1966, III). Aquatint, 12 3/8 x 16 3/8". B.1233. Lent by Saidenberg Gallery, New York. 70.593.
- 174-193. A selection from 347 Gravures. 1968. Collection the artist (Courtesie Galerie Louise Leiris, Paris).
- 16.3.68. Etching, 15 1/2 x 22 3/8". 69.1411. (Mathews 3617).
- 26.3.68. Etching, 16 3/4 x 13 5/8". 69.1406. (Mathews 3619).

- 6.4.68. III. Etching and drypoint, 16 $\frac{3}{8}$ x 12 $\frac{3}{8}$ ". 69.1359.
- 12.4.68. I. Etching, aquatint and drypoint, 12 $\frac{1}{2}$ x 18 $\frac{1}{2}$ ". 69.1407.
- 15.4.68. II. Etching and aquatint, 8 $\frac{3}{4}$ x 12 $\frac{5}{8}$ ". 69.1318.
- 15.4.68. III. Etching, aquatint and drypoint, 8 $\frac{3}{4}$ x 12 $\frac{5}{8}$ ". 69.1319.
- 20.4.68. Etching, 12 $\frac{1}{2}$ x 15 $\frac{1}{2}$ ". 69.1373.
- 27.4.68. I. Etching, 11 x 15 $\frac{3}{8}$ ". 69.1324. (Mathews 3621).
- 5.5.68. Etching and drypoint, 16 $\frac{3}{8}$ x 19 $\frac{3}{8}$ ". 69.1387. (Mathews 3622).
- 15.5.68. V. Etching, aquatint and drypoint, 6 $\frac{5}{8}$ x 8 $\frac{1}{8}$ ". 69.1269.
(Mathews 3624).
- 25.5.68. III. Aquatint, 9 $\frac{1}{4}$ x 13 $\frac{1}{8}$ ". 69.1295. (Mathews 3625).
- 4.6.68. II. Aquatint and etching, 19 $\frac{1}{2}$ x 13 $\frac{1}{8}$ ". 69.1382.
- 15.6.68. I. Etching, 16 $\frac{3}{8}$ x 19 $\frac{3}{8}$ ". 69.1398.
- 15.6.68. III. Aquatint, 13 $\frac{1}{4}$ x 19 $\frac{1}{2}$ ". 69.1379.
- 22.6.68. IV. Aquatint and drypoint, 19 $\frac{3}{8}$ x 16 $\frac{3}{8}$ ". 69.1395.
(Mathews 3626).
- 26.6.68. IV. Aquatint and drypoint, 5 $\frac{7}{8}$ x 8 $\frac{1}{8}$ ". 69.1109.
- 26.6.68. V. Aquatint and drypoint, 5 $\frac{7}{8}$ x 8 $\frac{1}{8}$ ". 69.1111.
- 30.6.68. I. Etching and aquatint, 11 x 15 $\frac{3}{8}$ ". 69.1336.
- 9.9.68. I. Etching, 5 $\frac{7}{8}$ x 8 $\frac{1}{8}$ ". 69.1160.
- (Venus and Cupid, after Cranach). (1968). Aquatint and burin,
31 x 16 $\frac{7}{8}$ ". 69.1440. (Mathews 3618).

Note: The remaining 327 prints of this series are exhibited separately
in the Paul J. Sachs Galleries.

ILLUSTRATED BOOKS

In the listing below the dates cited are those of publication. Page size is given for all books. Dimensions of individual plates are composition size, and in all cases, height precedes width. In addition to the references cited in the checklist of prints:

- H - Horodisch, Abraham. Picasso as a Book Artist. New York, The World Publishing Company, 1962.
194. Saint Matorel by Max Jacob. Paris, Henry Kahnweiler, (1911). Four etchings, 10 1/2 x 8 3/4". G.23-26. The Museum of Modern Art, New York, Louis E. Stern Collection of Illustrated Books. 955.64.
195. Le Siège de Jérusalem, Grande Tentation Céleste de Saint Matorel by Max Jacob. Paris, Henry Kahnweiler, (1914). Three etching and drypoints, 8 7/8 x 6 3/16". G.35-37. The Museum of Modern Art, New York, Louis E. Stern Collection of Illustrated Books. 956.64.
196. Le Phanérogame by Max Jacob. (Paris), published by the author, (1918). One etching, 7 3/4 x 5 3/4". G.55. The Museum of Modern Art, New York, Louis E. Stern Collection of Illustrated Books. 957.64.
197. Head of a Woman from La Défense de Tartufe by Max Jacob. Paris, Société Littéraire de France, (1916; published 1919). Engraving and roulette, 3 1/8 x 2". G.52a. The Museum of Modern Art, New York, Mrs. Bertram Smith Fund. 88.69.
198. Clair de Terre by André Breton. (Paris), published by the author, 1923. One drypoint, 11 x 7 1/2". G.110. The Museum of Modern Art, New York, Louis E. Stern Collection of Illustrated Books. 962.64.
199. Figure from the review Le Manuscrit Autographe, No. 21. Paris, Auguste Blaizot et Fils, May-June, 1929. Lithograph, 9 3/8 x 5 9/16". G.246. The Museum of Modern Art, New York, gift of Victor S. Riesenfeld. 351.48.
200. Le Chef-d'Oeuvre Inconnu by Honoré de Balzac. Paris, Ambroise Vollard, 1931. Thirteen etchings and sixty-seven woodengravings, 13 x 10". G.123-135. The Museum of Modern Art, New York, Louis E. Stern Collection of Illustrated Books. 967.64.

201. Table of illustrations with remarques for Le Chef-d'Oeuvre Inconnu by Honoré de Balzac. (1931). Etching, 14 $\frac{3}{4}$ x 11 $\frac{3}{4}$ ". G.135, II. The Museum of Modern Art, New York, gift of Victor S. Riesenfeld. 352.48.
202. Les Métamorphoses by Ovid. Lausanne, Albert Skira, 1931. Thirty etchings, 12 $\frac{13}{16}$ x 9 $\frac{13}{16}$ ". G.143-172. The Museum of Modern Art, New York, Louis E. Stern Collection of Illustrated Books. 968.64.
203. L'Antitête by Tristan Tzara. Paris, Editions des Cahiers Libres, 1933. One etching, 7 $\frac{3}{4}$ x 15 $\frac{1}{2}$ ". H.D8. The Museum of Modern Art, New York, Louis E. Stern Collection of Illustrated Books. 969.64.
204. Lysistrata by Aristophanes. New York, The Limited Editions Club, 1934. Six etchings, 11 $\frac{1}{2}$ x 9 $\frac{1}{4}$ ". H.A4. The Museum of Modern Art, New York, Louis E. Stern Collection of Illustrated Books. 970.64.
205. Illustrations, before cutting of plate into four parts, from La Barre d'Appui by Paul Éluard. Paris, Cahiers d'Art, (1936). Lift ground aquatint, 12 $\frac{7}{16}$ x 8 $\frac{1}{2}$ ". B.295a. The Museum of Modern Art, New York, purchase. 358.51. (S-6227).
206. Grand Air from Les Yeux fertiles by Paul Éluard. Paris, G.L.M., 1936. Etching, 16 $\frac{7}{16}$ x 12 $\frac{1}{2}$ ". H.B6. The Museum of Modern Art, New York, A. Conger Goodyear Fund. 35.48. (S-11.006).
207. Solidarité by Paul Éluard. Paris, G.L.M., 1938. One etching, 9 x 6 $\frac{1}{2}$ ". H.D15. The Museum of Modern Art, New York, Louis E. Stern Collection of Illustrated Books. 1099.64.
208. Afat/Soizante-seize Sonnets by Iliazd. (Paris), Le Degré Quarante et Un, (1940). Four etching and engravings and two aquatints, 8 x 11 $\frac{7}{8}$ ". H.B7. The Museum of Modern Art, New York, Louis E. Stern Collection of Illustrated Books. 974.64.
209. Eaux-fortes Originales pour les Textes de Buffon (Histoire Naturelle) by Georges Louis Leclerc, Comte de Buffon. Paris, Martin Fabiani, 1942. Thirty-one sugar-lift aquatints, 14 $\frac{3}{8}$ x 10 $\frac{7}{8}$ ". H.B8. The Museum of Modern Art, New York, Louis E. Stern Collection of Illustrated Books. 976.64.
210. La Chèvre-Feuille by George Hugnet. Paris, Robert J. Godet, 1943. One etching, 11 x 8 $\frac{7}{8}$ ". H.B9. The Museum of Modern Art, New York, Louis E. Stern Collection of Illustrated Books. 979.64.A+B+C.

211. Contrée by Robert Desnos. Paris, Robert J. Godet, 1944. One etching, 11 1/8 x 7 1/2". H.D18. The Museum of Modern Art, New York, Louis E. Stern Collection of Illustrated Books. 981.64.
212. Dos Contes El centaure picador/El capuespre d'un faune by Ramon Reventós. Paris-Barcelona, Editorial Albor, 1947. Four engravings, 13 x 10 1/16". H.A8. The Museum of Modern Art, New York, Louis E. Stern Collection of Illustrated Books. 985.64.
213. Deux Contes Le centaure/Le crépuscule d'un faune by Ramon Reventós. (Paris), Editions Albor, 1947. Four engravings, 13 x 10". H.A9. The Museum of Modern Art, New York, Louis E. Stern Collection of Illustrated Books. 986.64.
214. Vingt Poèmes de Gongora by Luis de Gongora. (Paris), Les Grands Peintres Modernes et le livre, (1948). Forty-one sugar-lift aquatint and drypoints, 15 x 11 1/8". H.A10. The Museum of Modern Art, New York, Louis E. Stern Collection of Illustrated Books. 988.64.
215. Le Chant des Morts by Pierre Reverdy. (Paris), Tériade, (1948). One hundred twenty-five lithographs, 16 1/2 x 12 5/8". H.A11. The Museum of Modern Art, New York, Louis E. Stern Collection of Illustrated Books. 990.64.
- EDITED BY ILIAZO
216. Poésie des Mots Inconnu. (Paris), Le degré 41, (1949). One engraving and two lithographs, 12 7/8 x 10". B.629-31. The Museum of Modern Art, New York, Louis E. Stern Collection of Illustrated Books. 992.64.
217. Corps Perdu by Aimé Césaire. Paris, Editions Frangance, (1950). Thirty-two etchings, 15 3/8 x 11 1/8". H.A12. The Museum of Modern Art, New York, Louis E. Stern Collection of Illustrated Books. 995.64.
218. The Lovers from Dons des Femmines by Valentine Penrose. Paris, Librairie "Les Pas Perdus," 1951. Drypoint, 8 1/2 x 6 5/8". H.D27. The Museum of Modern Art, New York, purchase. 549.53.
219. The Goat from La Chèvre by André Verdet. Paris, Éditions de Beaume, (1952). Aquatint, 8 1/4 x 6 1/4". B.697. The Museum of Modern Art, New York, purchase. 291.52. (S-11.438).
220. La Maigre by Guillaume de Vaux (Adrian de Monluc). (Paris, Le Degré Quarante et Un, 1952). Ten drypoints, 16 1/4 x 9". H.A13. The Museum of Modern Art, New York, Louis E. Stern Collection of Illustrated Books. 1000.64.

221. Six Contes Fantasques by Maurice Toesca. (Paris), Flammarion, (1953). Six engravings, 13 3/16 x 10". H.B18. The Museum of Modern Art, New York, Louis E. Stern Collection of Illustrated Books. 1002.64.A-B.
222. Poèmes et Lithographies by Pablo Picasso. Paris, (Galerie Louise Leiris), December 1954. Fourteen lithographs, 25 15/16 x 19 3/4". H.Fl. The Museum of Modern Art, New York, gift of Daniel-Henry Kahnweiler. 369.58.1-14.
223. Chevaux de Minuit by Roch Grey. Cannes and Paris, (Le) Degré Quarante et Un, (1956). Thirteen drypoint and engravings, 31 x 21". H.A14. The Museum of Modern Art, New York, Louis E. Stern Collection of Illustrated Books. 1009.64.
224. La Tauromaquia, o Arte de Torear by José Delgado alias Pepe Illo. Barcelona, (Editiones La Cometa), 1959. Twenty-six engraving and aquatints and one cover etching, 13 3/4 x 19 1/2". B.950-976. The Museum of Modern Art, New York, Louis E. Stern Collection of Illustrated Books. 1023.64.
225. Le Cocu Magnifique by Fernand Crommelynck. (Paris), Editions de l'Atelier Crommelynck, (1968). Twelve etching and aquatints, 11 1/4 x 15". B.1244-1255. The Museum of Modern Art, New York, Monroe Wheeler Fund. 332.69.1-12.